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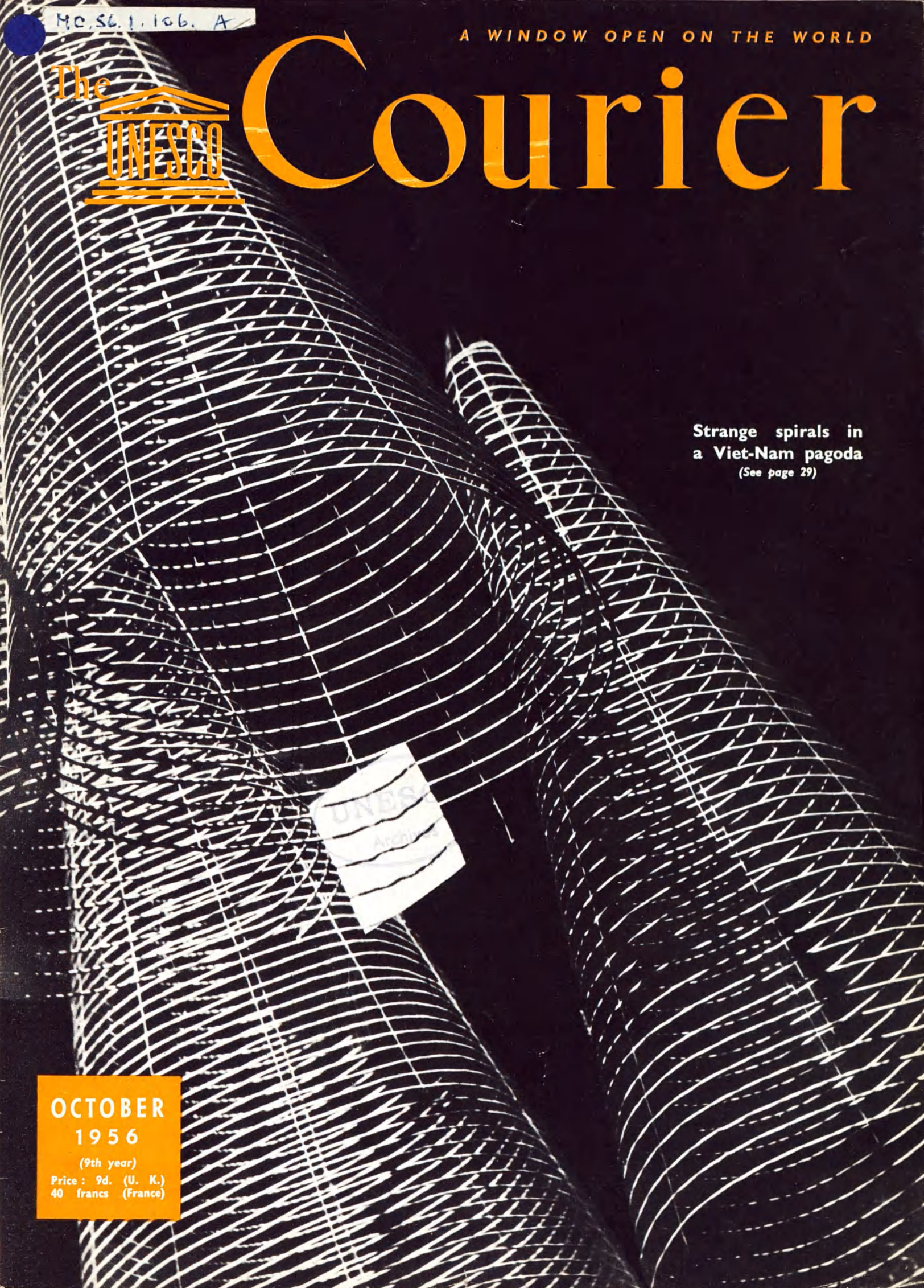
A WINDOW OPEN ON THE WORLD

The UNESCO Courier



Strange spirals in a Viet-Nam pagoda
(See page 29)

OCTOBER
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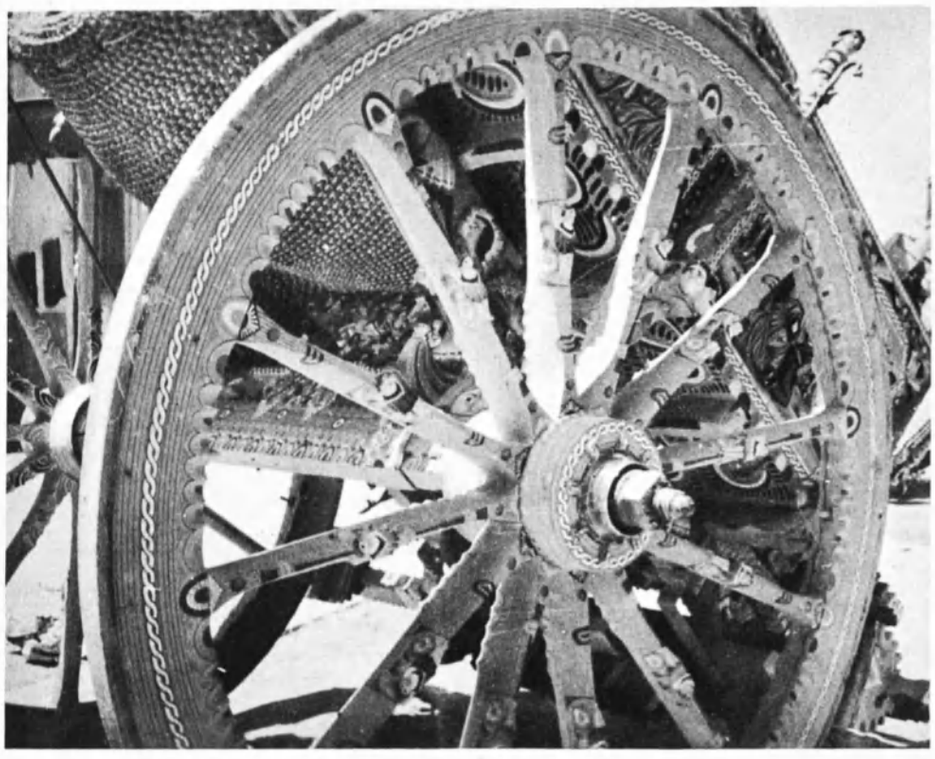

Sicily's one-horse 'jeep'

The maid-of-all-work for Sicily's farmers is a one-horse cart called *carretto* which, because it is perfectly adapted to the rugged, mountain terrain of the island, has been dubbed "a one-horse jeep." It offers a unique example of Sicilian craftsmanship, love of music and decorative art associated with ancient tales of chivalry. (See story page 24)

A WINDOW OPEN ON THE WORLD

The UNESCO Courier

OCTOBER 1956 N° 10
9th YEAR

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Editorial Offices
Unesco, 19 Avenue Kleber, Paris 16, France

Editor-in-Chief
Sandy Koffler

Associate Editors
English Edition : Ronald Fenton
French Edition : Alexandre Leventis
Spanish Edition : Jorge Carrera Andrade

Layout & Design
Robert Jacquemin

Circulation Manager
Jean Groffier
U.S.A. : Henry Evans

★

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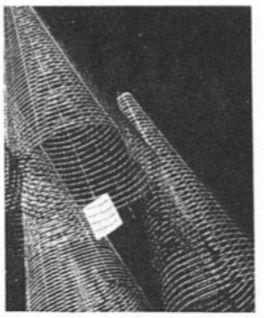

Long spirals of incense form an abstract design of strange beauty as they hang from a pagoda roof in Cholon, the Chinese quarter of Saigon. The spirals of incense, once lit, smoulder away for months at a time. They are offerings made by well-to-do Chinese to a patron goddess of travellers and sailors (See page 29)

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THE crisis of our times is a crisis of cultures as well as of economics and politics. What happens to the values of art, science, literature, philosophy and religion, affects and is affected by what happens to the material conditions of life and the international relations of nations.

No one today would any longer want to entertain the notion of a culture confined to a particular section of mankind or to a single nation with the civilizations beyond dismissed as mere superstitions or anachronisms. The problem of international understanding today is a problem of the relations between cultures, for from such cultures a new community of mutual respect will finally emerge.

UNESCO itself is a sign and acknowledgment of the important use to which the instruments of education, science and culture can be put in advancing peace and the welfare of man. Since its foundation, UNESCO has concerned itself with the multitudinous problems raised both by the legitimate diversity of cultures and by the necessity for mutual relations between them. In fact the need for better understanding and mutual appreciation between different peoples of one another's cultures was recognized by the founders of UNESCO, and its encouragement placed by them among the major objectives of the Organization.

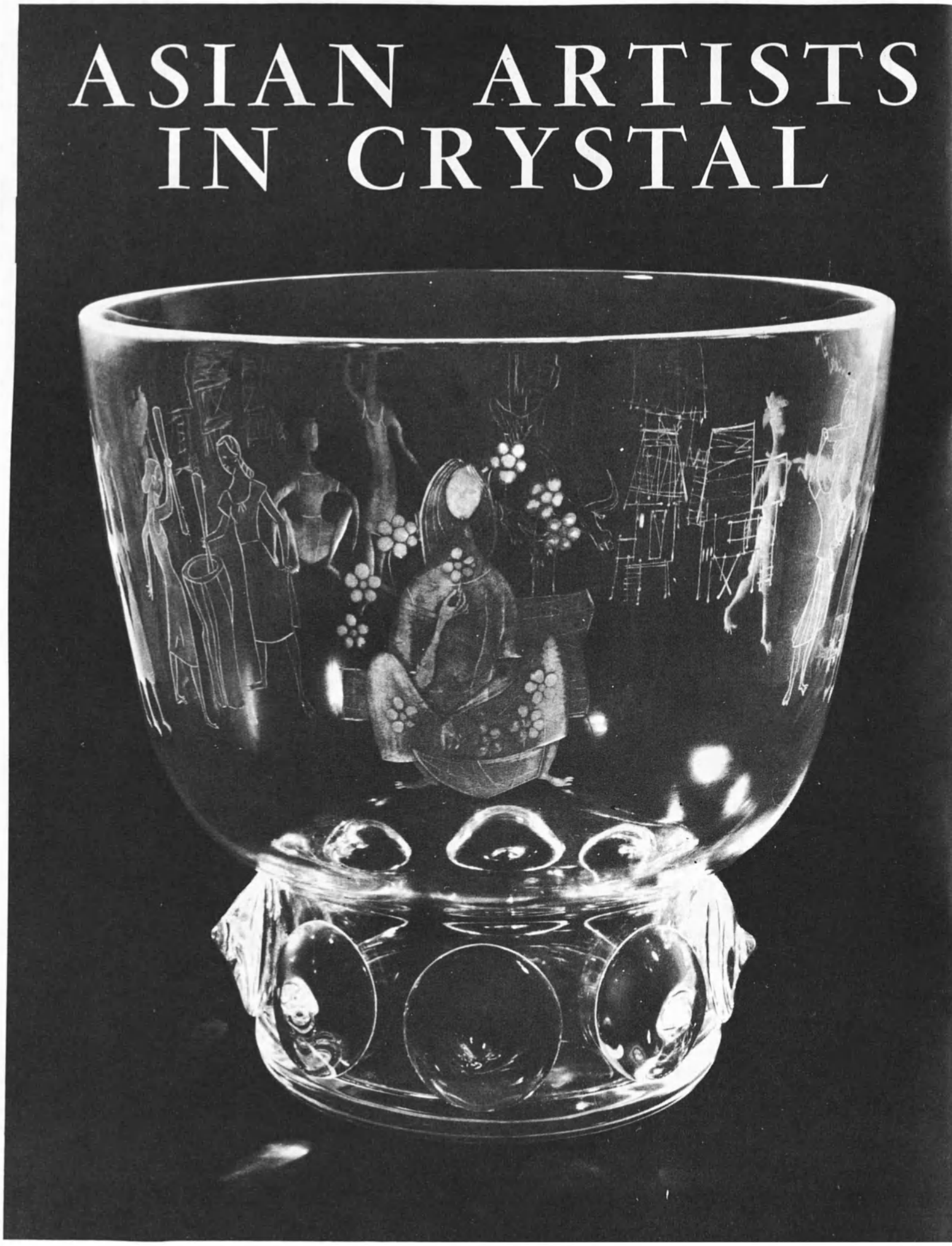
In 1949, UNESCO initiated a series of studies and enquiries on the state of indigenous cultures of the various peoples of the world and on the relations existing between these cultures. It published two thought-provoking volumes on Humanism and Education in East and West, and on the Interrelations of Cultures. In 1954 it sponsored two international forums in Europe and South America on the contributions of the New World and Europe to cultural life. (See page 15)

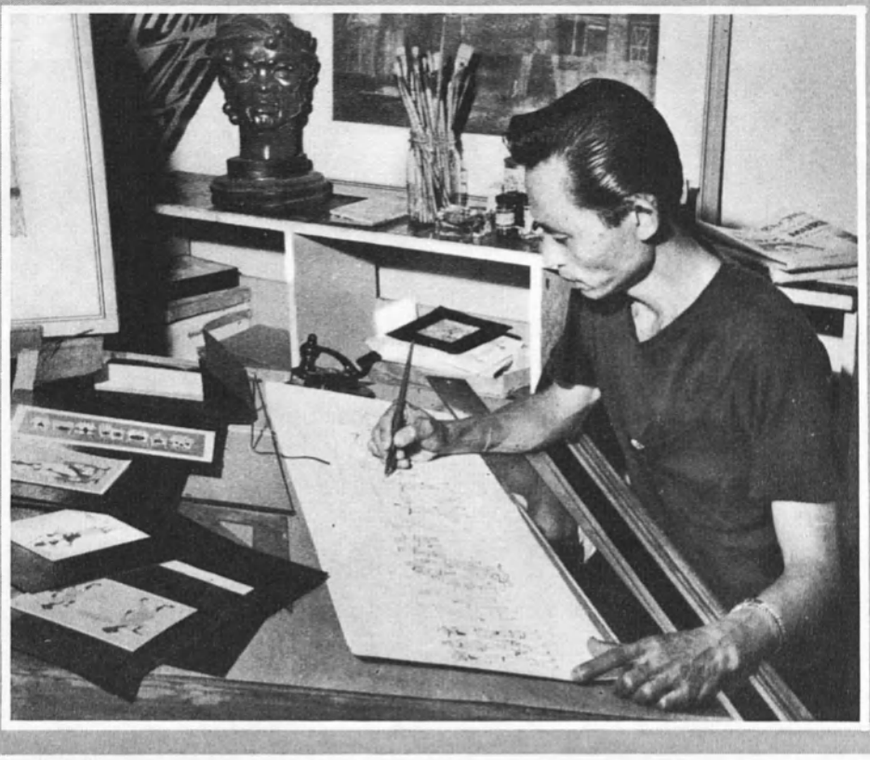
Today the vast problem of the cultural relations between peoples is receiving increasing attention both by UNESCO, as an international agency, and its member nations. Of three major projects which the next session of UNESCO's General Conference will be called upon to approve in New Delhi in November, one is "the promotion of mutual appreciation of Eastern and Western cultural values."

It is clear that many nations of the East believe that the world as a whole can benefit from a greater appreciation of the elements of their cultures. Also clear is the fact that this belief is readily accepted by Western nations, in varying degrees. But because the engines of cultural diffusion are forcing the flow largely from West to East, chiefly in the form of scientific and technological knowledge and ideas, two harmful effects are produced. The more obvious is that the East is not presented with sufficient fullness to the West in any form whatever. Less obvious but equally important is the fact that Asian and other nations get a seriously distorted idea of the total Western culture. These fragmentary or distorted notions either create or add to many contemporary problems.

In its March 1956 issue, the UNESCO COURIER discussed one aspect of this problem under the title "Are our children learning history with a slant?" (U.S. edition May 1956). A portion of the present number is devoted to a unique example of artistic co-operation combining Eastern inspiration and Western craftsmanship.

ASIAN ARTISTS IN CRYSTAL





Malinao—the village of peaceful people

Manuel Rodriguez, a Filipino artist, with a light touch and a natural gift for illustrative drawing, portrays "The Village of Malinao" — the village of peaceful people. His drawing (bottom of this page) is a succession of simple scenes typical of village life in his country—the market place, the pounding of rice, the flower vendors, the village huts, the slow-footed carabao, and the roast pig on the day of the feast. It has been engraved as a continuous frieze on the handsome, 10-inch diameter decorated bowl (opposite page). Manuel Rodriguez' work has a touch of journalism and of humour and he is at his best when depicting the simple life of his own country.

A UNIQUE form of co-operation between artists of the East and craftsmen of the West has produced a remarkable collection of works of art in engraved crystal. Asian artists prepared the drawings; American designers captured the mood of the drawings in the crystal forms, and American draftsmen interpreted the drawing in engraving the crystal.

In all, 36 pieces were prepared and executed by an American producer of fine crystal (1) which conceived the collection as a contribution to the art of glass. "Asian Artists in Crystal" has been on exhibition in the National Gallery of Art, Washington, and the Metropolitan Museum of Art, New York, this year. Now it is touring the countries in the Far and Near East, from which the drawings were obtained, under U.S. Government sponsorship.

In 1954 and 1955, Karl Kup, Curator of Prints and of the Spencer Collection at the New York Public Library, visited 16 countries to seek out and work with artists whose style and manner would lend themselves to glass engraving. Writing of the Asian artists he says: "Their paintings, their drawings and their sculpture quite naturally follow established cycles of subject matter: their manner of rendering is indigenous, almost intuitive. In Korea, symbolism still attracts contemporary painters; in China mood, thought and poetry are more important than subject matter; in the Philippines there are traces of Western influence; in Viet-Nam and Indonesia, a strong leaning toward colourful themes of folklore. The themes of Angkor Wat, the textile patterns of Central Java and the Festival of Hindu Bali: all these I found in drawings of contemporary men and women of Southeast Asia.

"Later, as I proceeded toward Thailand, Burma, India and Ceylon, I found religion, Buddhist and Hindu, to be the mainspring of inspiration. There were exceptions, of course. In Pakistan, Turkey and Egypt one sensed the artists' nearness to Western conceptions and expressions."

The merit of the original drawing lies with the individual artist, but the masterful craftsmanship of the glass blower and the glass engraver must be apparent if uniformity of excellence is to be attained. A successful collaboration would be impossible without the guiding hand and spirit of the glass designer who interprets the artist's drawing and designs the glass form which will result in a lovely and integrated whole. In this collection the designers have tried to capture the mood of the original drawing and to evoke religious, racial and geographic influences.

On the following pages The UNESCO COURIER presents some of the outstanding works of "Asian Artists in Crystal". (All photos courtesy Steuben Glass Inc.)

(1) *Steuben Glass Inc., New York.*

The floating village

In Viet-Nam, a heavily populated land studded with rivers and rivulets, generations of families are born, raised and die on the covered sampans, or dinhs anchored like floating villages off the stilted wooden walks to some fertile shore. In the boats, ingenious builders have incorporated rooms for the ancestral shrine, for the family elders, for the kitchen. Nguyen-van-Long, designer of "The Floating Village" which has been engraved on a crystal vase, is a drawing teacher at a Saigon Fine Arts School. He is an admirer of the French impressionists whose style has influenced his own work.

Nang Fa, Siamese angel

Bhima, an uncouth warrior and powerful magician, is a hero from the Indonesian shadow plays in which flat, cowhide puppets act tales from the great Hindu epics, the Ramayana and the Mahabharata. In the adventures of Bhima, a tale of feud between two princely houses, the strength of the righteous and their ultimate victory is so great that rivers stand still, the sun pales and mountains tremble. Here is Bhima's epic battle with a deadly snake. Raden Basoeki Abdullah, the artist, (Raden means "prince") though inspired by such Western painters as Rembrandt and Velasquez, also draws richly on the folklore and imagination of both Java and Bali.

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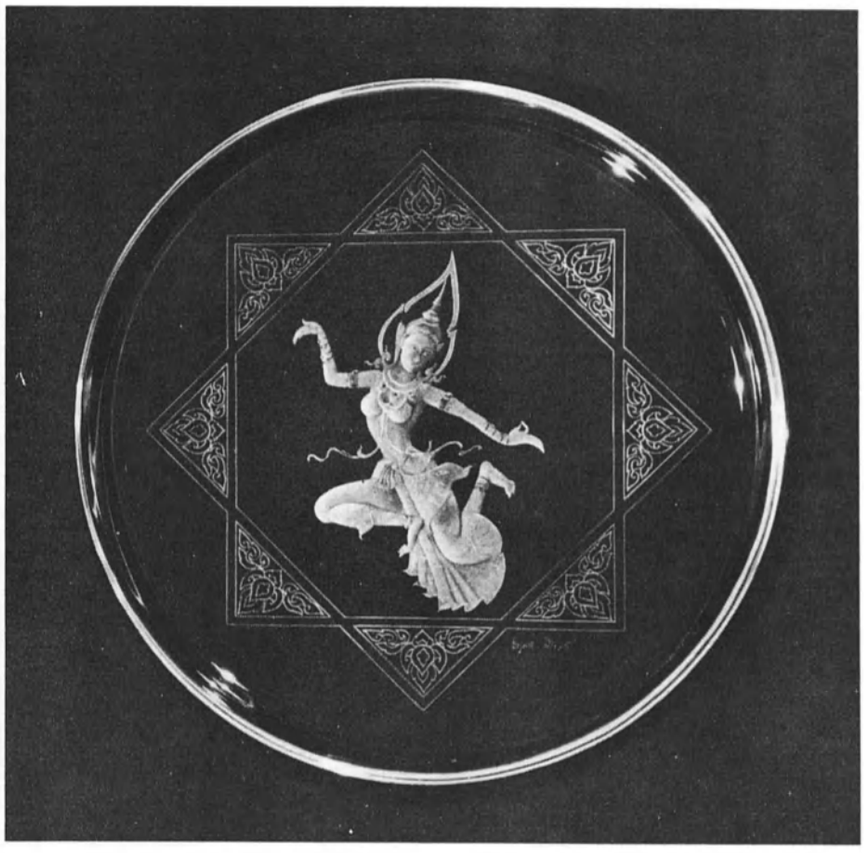

Nang Fa is a protective Buddhist angel, dear to the people of Thailand. Visitors to Bangkok meet her often—incised on a temple door as part of a large composition; painted—as a protector of thought—on the book shrine of a palace library, or, cast in bronze, guarding the sanctity of a temple gate. Narumol Sarobhassa, a young student at the Fine Arts Department in Bangkok, has drawn Nang Fa in a dancing position with necklace, bracelets, armlets and a crown above her haloed head. The drawing framed within an ornamental border is now decorating a crystal plate.

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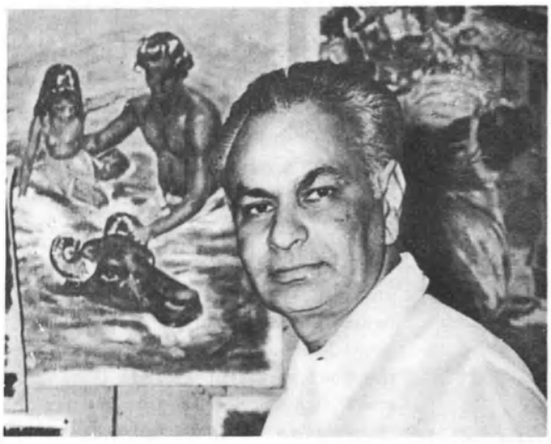
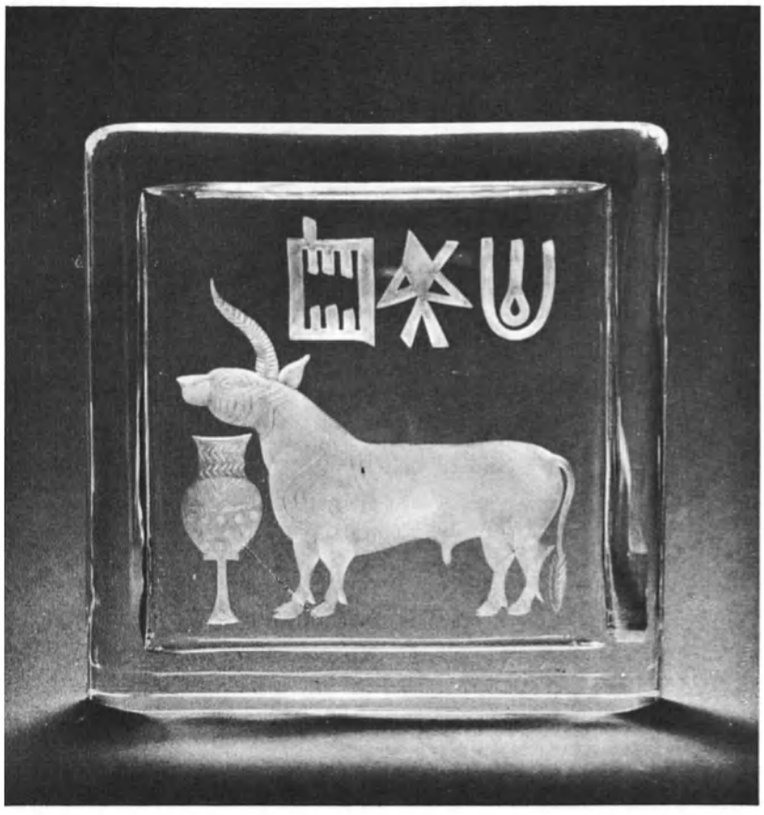
Bhima and the snake



The fabulous unicorn

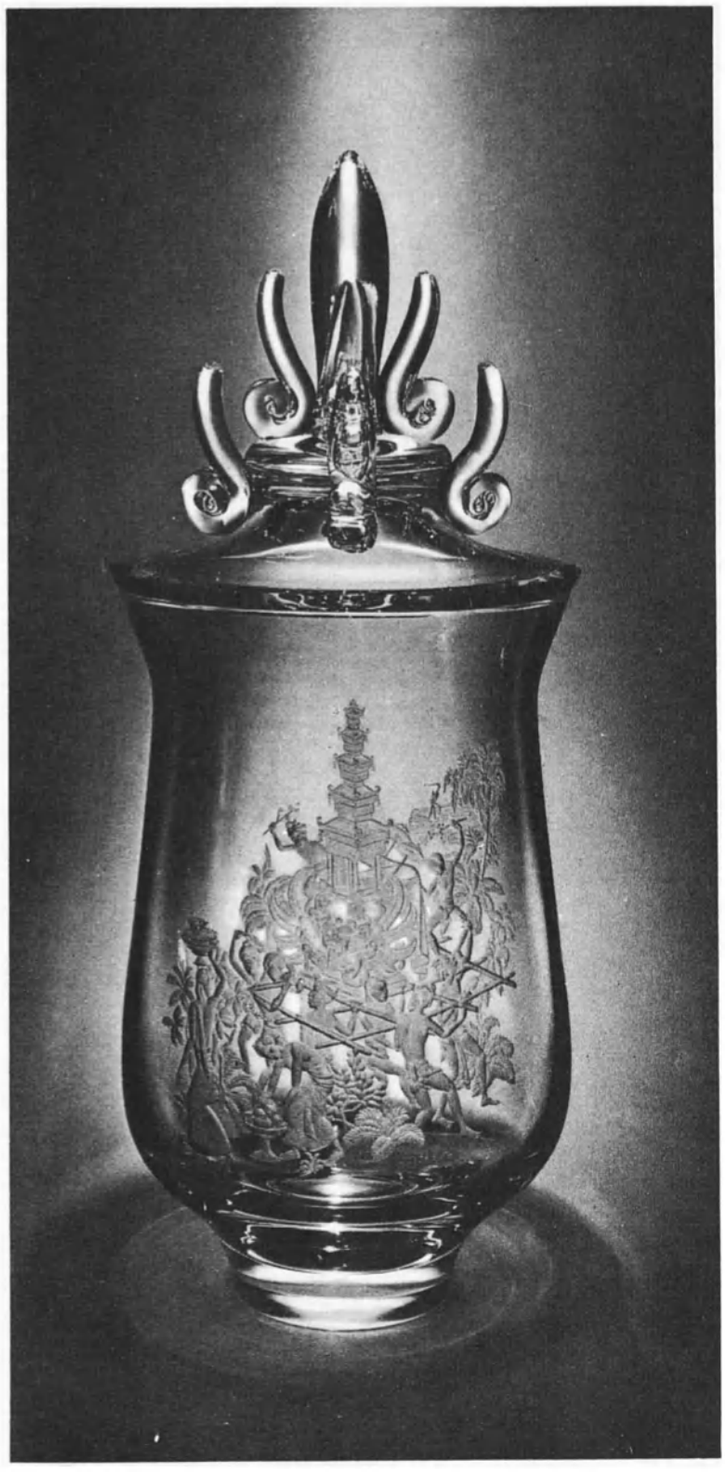
Fabulous beast of great strength, the unicorn made its first pictorial appearance into the world in the ancient civilization of the Indus Valley, in the Pakistan of today. Sheikh Ahmed, a Pakistani artist and director of art in the Department of Public Relations of the Government of the Punjab, chose it as the subject for his contribution to "Asian Artists in Crystal". He based his drawing on a seal dating from the third millenium B.C. found in an ancient Indus Valley city. Sheikh Ahmed, a trained automobile and aircraft engineer, gave up a technical career for art.



Sniffing the breezes

"Sniffing the breezes" or Shemm-en-neseem, is an age-old custom in Egypt on the first day of Khamaseen in the Spring when the air is balmy and fragrant. People ride or walk to the country to take the air, and Spring, a beautiful time on the banks of the Nile, is the time for lovers. Hamed Abdalla, one of Egypt's most modern painters, whose drawing has been engraved on rectangular crystal blocks, 9 1/2-inches high, is self taught. He says: "like the oriental and folkloristic artist and unlike the occidental, I paint nature as I see it with my mind, not as it 'looks' to the eye."

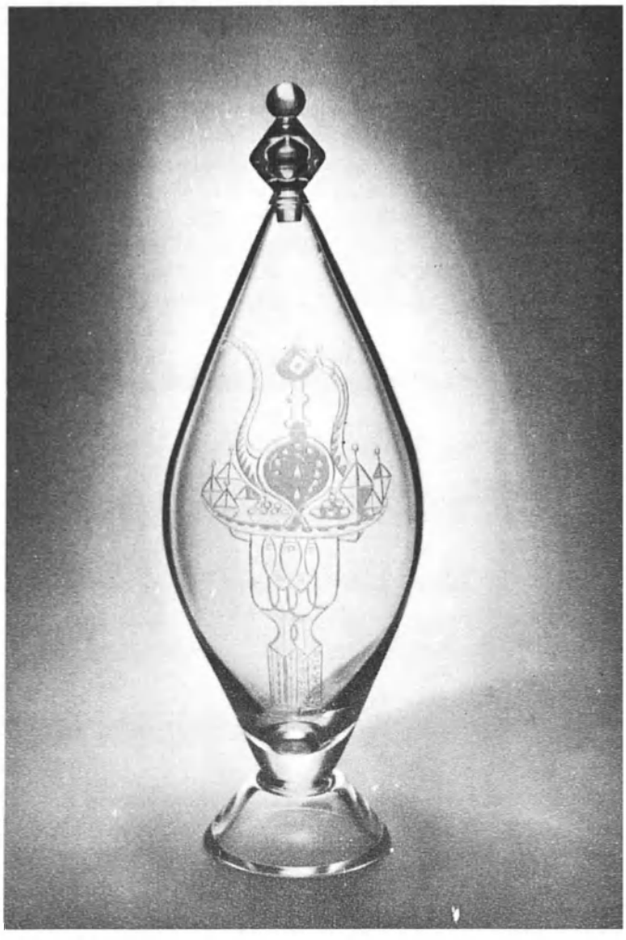
Balinese funeral— a joyous occasion

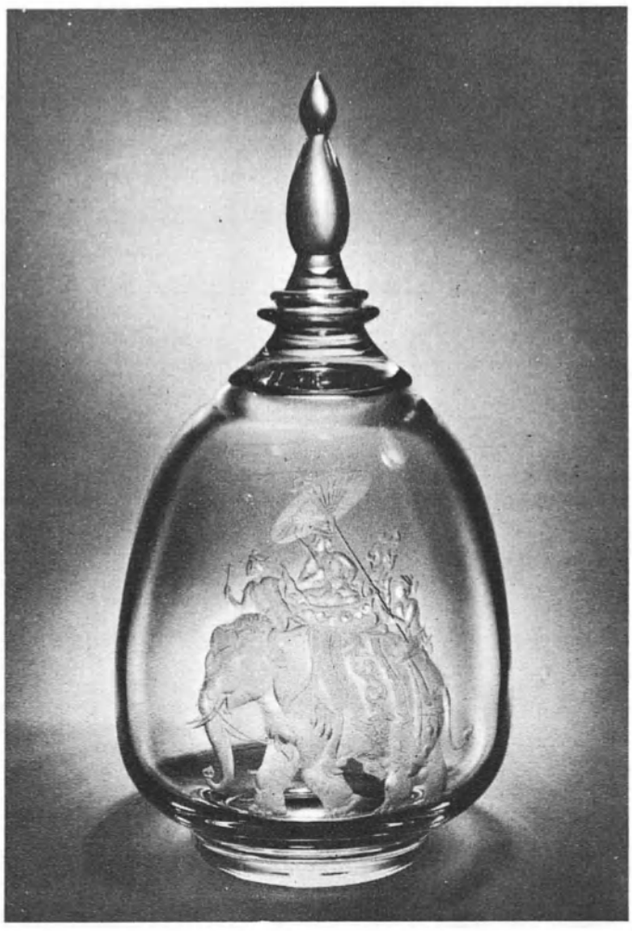


Balinese funerals are occasions for joy rather than sorrow. The soul travels to Indra's heaven where life is as beautiful as In Bali, as the saying goes, but without illness and without worry. So there is reason to celebrate. Food is prepared, palm leaf offerings made, and the funeral tower holding the body is decorated with the fanciest of coloured papers. Young men vie with one another to carry the burden and as the flame touches the body, the orchestra strikes a jubilant tune. Made Djate, a Balinese artist, has conveyed the spirit of joyfulness in his drawing now engraved on a 19-inch high vase with ornamental cover. Quite early in life Made Djate became an apprentice in the art of making Wayang puppets for the traditional shadow plays of Indonesia. (See "The Unesco Courier", 3-4, 1955; U.S. June). Today he draws from the daily life of Bali.

Tray of delights

Fruit, cakes and other delights are heaped around the elaborate and indispensable coffee urn in "The Turkish Tray", a humorous, semi-abstract rendition of a Turkish folk art motif. Now gracing an elliptical form with ornamental stopper, it was engraved from a drawing by versatile Turkish artist, Bedri Rahmi Eyuboglu, who is professor at the Academy of Fine Arts in Istanbul. Bedri Rahmi, as he calls himself, works in his studio over designs for textiles, murals, ceramics—and in his spare time paints to his heart's content. With his wife, Eren, an accomplished painter in her own right, and others, he founded the "New Group" of Turkish painters.



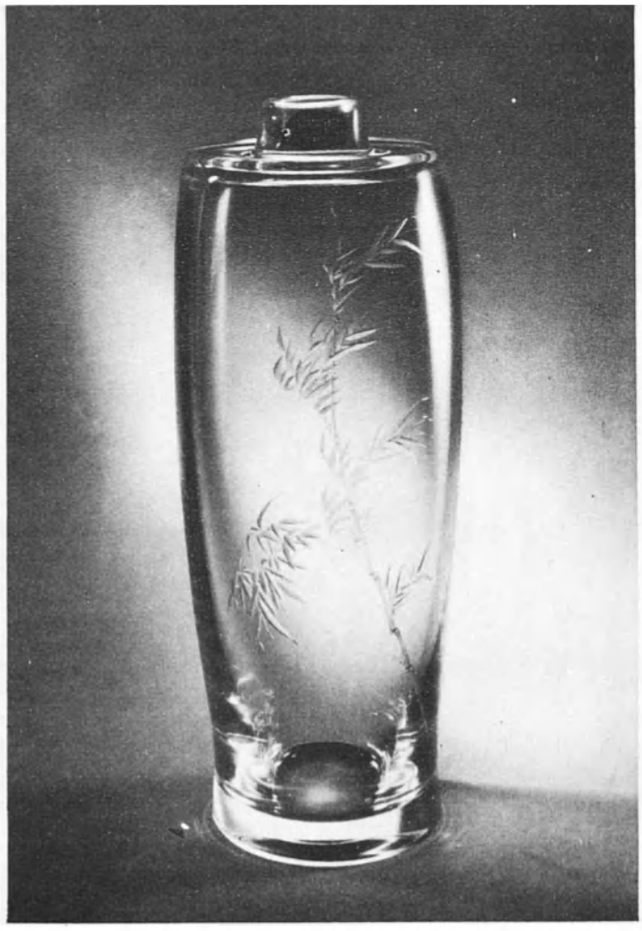


Burmese royalty

Traditionally an object of veneration and a symbol of strength and royalty, the elephant of Burma is an ancient theme for Burmese designers and illustrators. In U Ohn Lwin's drawing for a covered urn with ornamental finial, a member of the royal family of Burma is seen riding a handsomely caparisoned elephant under an umbrella held by a servant, while the oozie or driver sits in front. U Ohn Lwin who studied art by himself, believes that water colour is the truest Burmese style of art expression. No experimenter with what the West calls "modern" art, he prefers tradition, to record the life of his people and to be understood by them.

The lone bamboo

"To learn to draw a bamboo, take a branch and cast its shadow on a white wall on a moonlight night", wrote Kuo Hai, the Chinese landscape painter, almost a thousand years ago. Here, Ma Shou-Hua, a distinguished Chinese administrator who turned to painting for recreation and self-expression, has made a poetic interpretation of the ancient Chinese theme, "The Lone Bamboo in All Its Gracefulness". The bamboo is this artist's favourite subject. He has observed its gracefulness in rain and shine, in wind and calm. He has painted bamboo in groups and in groves; as a single tree, a branch, a leaf. His works have been seen all over the world.



The eternal Eve

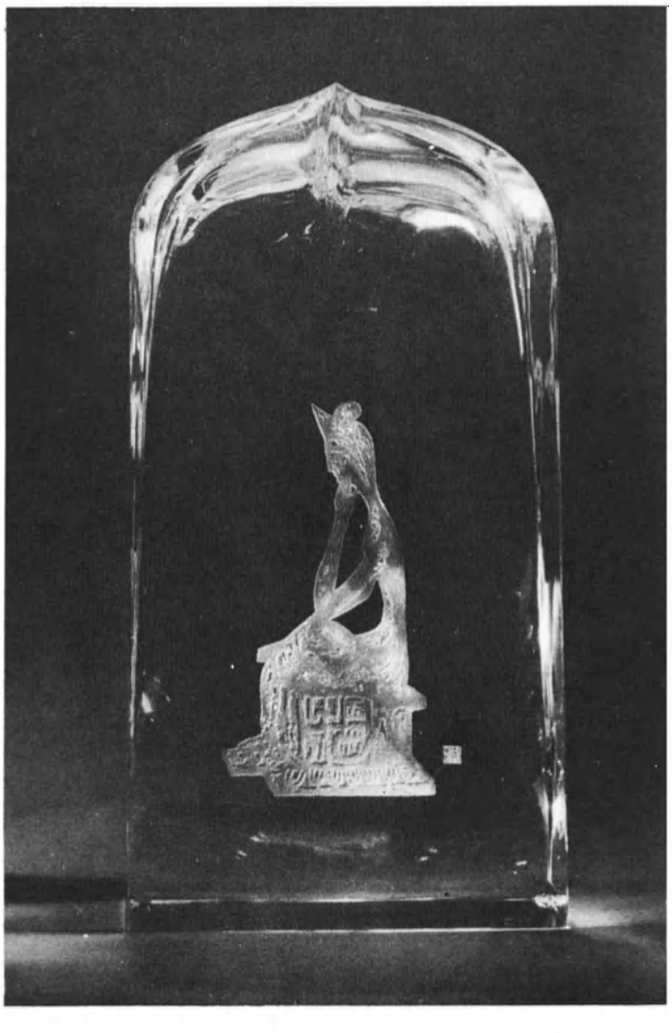
The design for "Eve", says the Egyptian artist, Al Hussein Fawzi, springs from an ancient legend in which the eternal Eve pierces with an arrow the heart of her beloved, flying above in the guise of a hawk. In his illustration of this tragic tale, the delicately modelled form of the woman, bow in hand, sits brooding beside her victim in the light of the setting sun. Above, a flock of hawks wings its way into the dusk. After graduation from the Cairo Academy of Fine Arts and studies in Paris, Al Hussein Fawzi returned to Egypt in 1932 to become instructor of engraving at the Academy of Fine Arts. His work is best known for its illustrative quality.

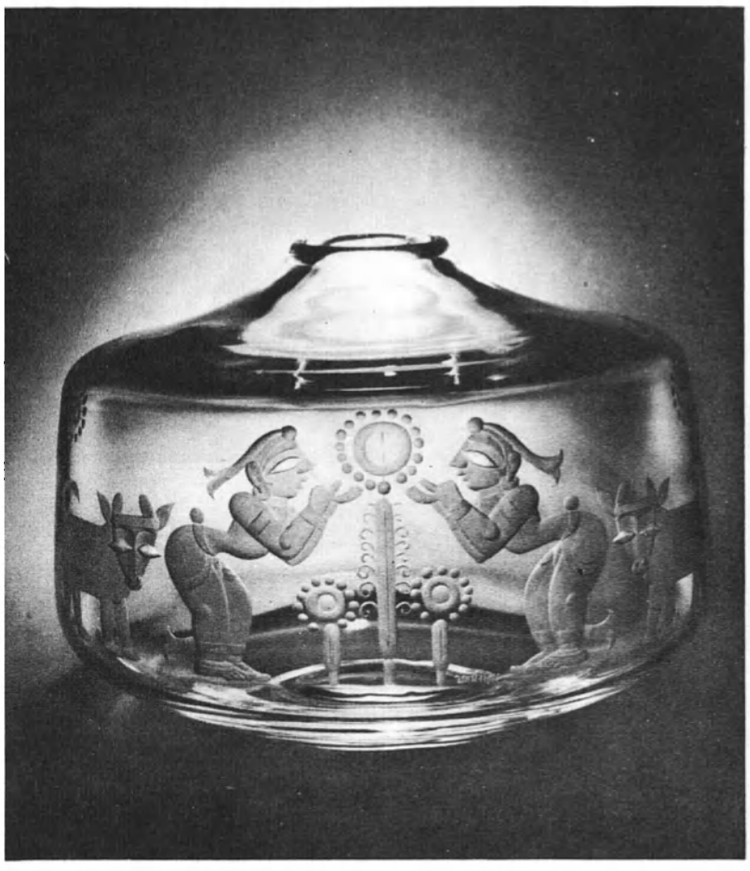
Visvantara the unselfish-

The unselfishness of the Bodhisattva Visvantara in giving away his wife is described in one of the Jataka stories, a series of charming folk tales of the Buddha's deeds of charity and benevolence to all creatures in his previous existences. (See "The Unesco Courier", "Twenty-five centuries of Buddhist Art and Culture", June 1956; U.S., August). Here, it is depicted by one of Asia's great artists, George Keyt, a Sinhalese painter, poet and translator of his country's classical literature. His murals on the life of Buddha in the Gotami Vihara Temple near Colombo have been called "perhaps the most outstanding contemporary expressions of Sinhalese painting."

Bodhisattva: a future Buddha

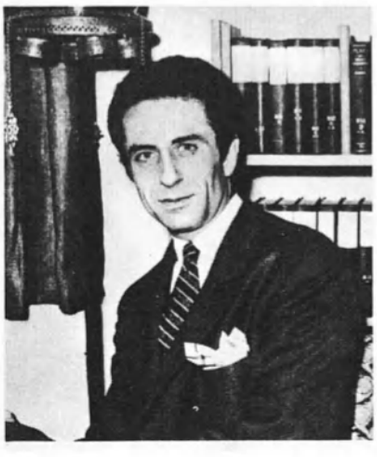
Engraved upon a crystal stele, this Bodhisattva is as graceful and slender as its bronze prototype which was cast in the seventh century and is still standing in the Horyuji Temple in Nara, Japan. The Bodhisattva, a future Buddha on his way to enlightenment, has been subtly drawn by Kiyoshi Saito, Japan's foremost contemporary printmaker, who has emphasized the mysticism and gentleness of the holy man's meditation. Saito wandered among the temples of Nara, sketching and drawing and then transposed his drawing of the Bodhisattva upon wood, cut the block and pulled the print. He used the grain of the wood to suggest the statue's age and fragility





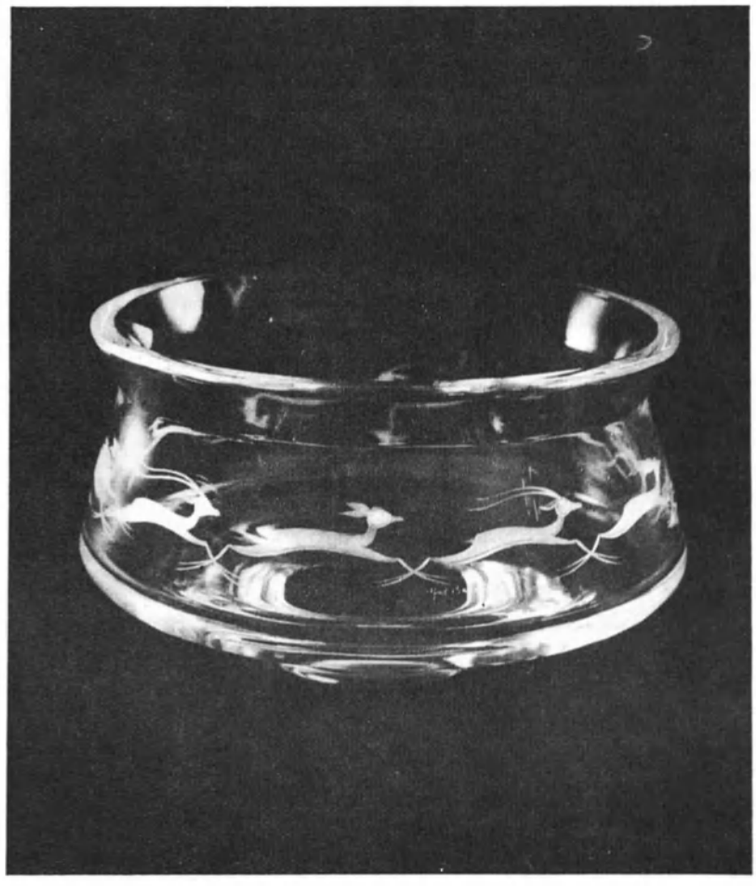
Gopis in the grove

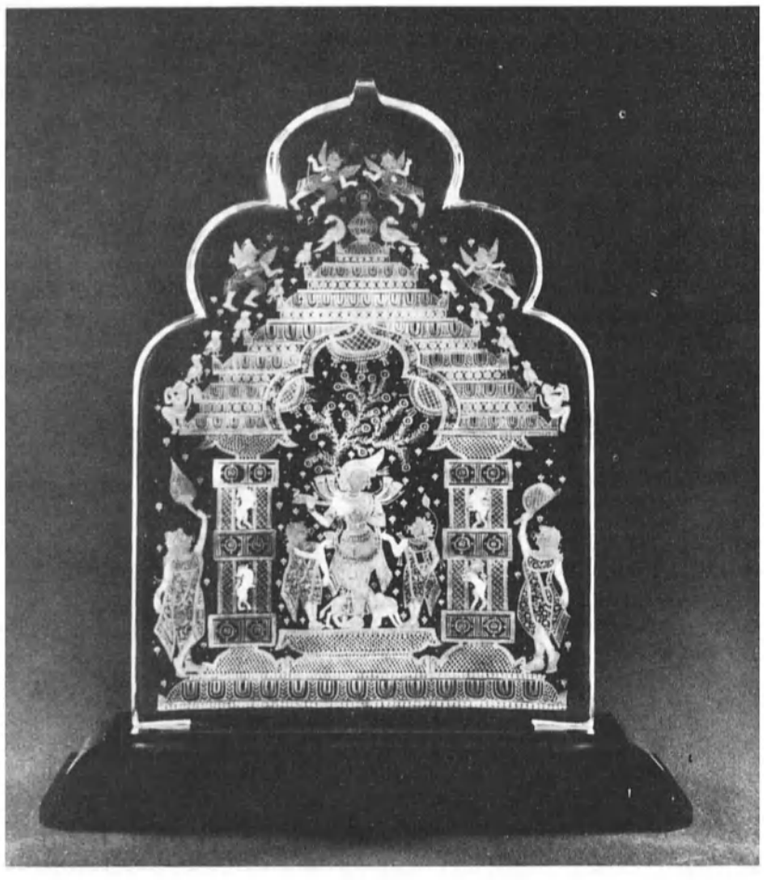
Jamini Roy of India is a master in the realm of Asian art who, since 1921, has devoted himself to the study of Hindu thought and Bengal folk art. Here, he has illustrated one of the stories of the Hindu god Krishna. The playful and capricious Krishna had promised to dance with the gopis (milkmaids) of Vrindavana, but on the night of the festival Krishna was not to be found and though the gopis searched everywhere the promised meeting was never fulfilled. (Jamini Roy has given two works to the United Nations Children's Fund to reproduce this year on its greetings cards. See page 32)



Fleet-footed gazelles

Running gazelles, woven into a continuous band of design, form the motif chosen by Alfred Baccache of Syria for engraving on crystal. His theme is one that is familiar to travellers on the more remote highways of Syria who may sometimes glimpse herds of the small, fleet animals. Here, flowing, horizontal lines convey the fugitive grace of the animals in flight. The charm of "Gazelles" is enhanced by its simplicity. Although Alfred Baccache had no formal training in the fine arts, he took to painting and sculpture so successfully that he quickly made a name for himself in many countries.





Festival of Krishna and Radha

On festival days pilgrims from all parts of India flock to Matura on the Jumna River, birthplace of the Hindu god Krishna and scene of many stories about him and his beloved Radha. Here, where the melody of the young Krishna's flute, plaintive and tantalizing, was once heard across the fields, the people honour him with dances, performances and processions. This joyful occasion has been depicted by Rama Maharana, who belongs to the caste of traditional painters of temple murals. This artist, who lives near the sacred Indian city of Puri, paints on canvas of hand-loomed sari cloth, impregnated with tamarind seed paste and surfaced with chalk.

Harana in Manila

Anyone having a sweetheart in Manila may "harana", that is, serenade the lady of his choice. Accompanied by a band of musicians and an enthusiastic host of friends and accomplices, the young man leads the serenade just as the sun is falling into Manila Bay. The gay, romantic scene, drawn by Arturo Rogerio Luz, a young Filipino artist, in a simple, semi-abstract, angular style, has been engraved on a dome-shaped, 11-inch high stele. Arturo Luz says of his painting: "It is my desire to combine the oriental and occidental elements that make up the life around me, to find what makes that life unique, and then to express it simply, in paint, line or watercolour."

TWO WORLDS FACE TO FACE

by Antony Babel

WHEN Europe styled itself the "Old World", it did so for reasons of chronology: it had discovered and occupied a land that was completely unknown. But today there are people who use the phrase with an entirely different connotation. The Old World to them is an exhausted, worn-out continent which has run its course and now stands crouched over its own tomb. Meanwhile, facing it, a New World has arisen, full of vigour, throbbing with vitality and of unlimited promise.

Neither Europe nor America form complete, homogeneous blocs; each in fact is infinitely diversified. The European continent, though small in size, is so composite and so charged with history that it has been incapable of forming a coherent whole. The difficulties encountered by those favouring an integrated Europe make this abundantly clear.

The New World too is a veritable mosaic. Within the Anglo-Saxon, Spanish and Portuguese Americas there are countless areas marked by French, Irish, Italian and German influences, to cite only a few, and overlooking for the moment the role of the American Indians and the Negroes of Africa. Furthermore, the problems dividing Latin America and the United States are no less serious than those which must be solved between the two sides of the Atlantic. Culturally, the South American countries have closer ties with the Iberian peninsula than with the United States. It is this internal diversity within each of the two worlds which renders a study of their similarities and differences so difficult.

For many years, Europeans believed that America had no history. Certain Americans it is true—recent immigrants not yet firmly rooted in their country of adoption—sometimes helped to strengthen that illusion. But that period is past. Everywhere an effort is being made to unroll the past, to unearth the civilizations of the pre-Columbian eras. New York points to its kinship with New Amsterdam, Mexico looks back to its ties with the Aztecs and the Mayas, Brazil takes pride in the Baroque churches of its colonial period...

The influence of European thought and European art and religion on the New World makes a fascinating subject for study. European culture, when transplanted abroad, underwent many modifications in the course of time. It developed its own peculiar characteristics, with some notions exaggeratedly overdeveloped, others degenerating quickly, and some merely adapted to the new environment. Thus the American language has diverged from English, Brazilian now reveals subtle differences with Portuguese, while Romanticism in South America and the positivist philosophy in Brazil or Chile are far removed from their European models.

The literatures of the two Americas were once no more than extensions of European literature; today they are not only independent but, having reached maturity, are inspiring certain literary trends in the Old World. European architects, headed by Le Corbusier, have made a by no means negligible contribution to architectural development in the two Americas; now their ideas, transformed into new and original designs, are making their way back to Europe.

Events such as these, though particularly striking today, are in no way new. They have repeatedly occurred throughout the centuries. But there is no need to exaggerate their importance. Is there any real justification, for instance, in saying (as some have in Brazil) that the Baroque style was originally inspired by the tortuous roots and branches of the vast Amazon forests? Nonetheless it does remain true that an intellectual give-and-take developed from the start between both sides of the Atlantic, with the role of America becoming more sharply defined as political and spiritual independence were progressively achieved.

One of the most striking features of a number of Latin American countries today is their determination to establish the link between themselves and their pre-Columbian civilizations. It is a pity that so much of what these civilizations once contained was destroyed by the Conquest. Paul Rivet, the French authority on ancient American civilizations, defends the thesis of an "Indo-Mediterranean humanism" derived from a combination of European and native cultures. Other authorities however, like Paulo Carneiro of Brazil, believe that the current "return to the past" is little more than a vogue of fashion and the cult of the native a figment of modern imagination. Whoever is right, there is no escaping the attachment of many Latin American nations today to the roots of their pre-Columbian past.

The New World is also growing increasingly aware of its debt to Africa, even where racial prejudice and segregation still persist.In certain countries (Brazil for example) the problem of Negro-white relations seems practically solved. Certainly no one can deny that the Negro has made his contribution to America both during the slavery era and since emancipation.

Then, too, there is the contribution—which is quite important in more than one region of the Americas—of inhabitants from China, Japan and the Near East. Thus Europe cannot help but admit that it has no exclusive claim to the settling of the American continent.

Between the Old and the New World relations are far too often dominated by a complex of inferiority. Even America does not escape this when it views Europe's extraordinary contribution to civilization.
But the complex is at present greater on the European side of the Atlantic. Europe feels humiliated after the two wars which ripped it asunder and which it could not have brought to an end—if indeed it really

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TWO WORLDS FACE TO FACE

(Continued)

ended them—without the intervention of America. Europe also ponders the material aid which the United States has given and continues to give it. Europe is alarmed at the world's economic instability, by the growing industrial power of the United States and its gigantic technical civilization... by certain trends in America which may ultimately result in a dangerous limitation of freedom to thought and opinion.

Europe and even Latin America often accuse the United States of inundating them with a low-type literature, with a kind of pre-digested intellectual (or so-called intellectual) fare, commercialized films, and soulless mechanical devices. In my opinion, we are not wrong to defend ourselves against things of this kind, but we are often unjust in believing that is all the United States has to offer us.

We are unjust when we ignore the spiritual and non-material side of life in the United States despite the fact that it has been developing and penetrating the nation in depth; when we ignore the highly original efforts which have led to a renewal of art and literature in that country. Why do we keep looking only at what the United States does in the practical and technical sphere and forget that there are large numbers of scientists who devote their lives to nothing but pure and disinterested research activities?

Europe is also over-inclined to neglect Latin America as a whole, its efforts, its struggles and its material and spiritual achievements. How many of us in Europe have even an inkling of the obstacles which the painting, music and films of Mexico and Brazil had to overcome before there was any response whatever from the Old World? This is only one of many examples.

The New World:
'Is Europe doomed to strife, decadence and certain death?

The Old World:
'Do human values take second place in America?'

But the problem is by no means one-sided. Americans do not find it easy to understand Europe. True, they know our continent a little better as a result of the contacts made during the last wars, the troops stationed on our soil, the influx of tourists, our fashion trade, and the increasing exchange of scholars, teachers and students as well as the translation of representative works of European thought. In addition, European emigration which followed recent political events has contributed to and even helped to inspire the new growth of intellectual life in the New World.

Many Americans gladly point out that, despite certain appearances to the contrary, Europe's influence in the intellectual world is actually increasing. This is particularly gratifying in view of the great numbers of Americans who believe, as I have already said, that Europe is doomed to internal strife, decadence and probably death.

It is time America stopped believing—as it has for so long—that Europe's role in the world is henceforth reduced to that of former Greece, that is, a sort of museum or library to be tapped at will but devoid of any activity of its own. That is a role which Europe has never accepted. America is only now beginning to recognize its error of judgment. In reality, the Old World, politically and materially weakened though it be, is more active than it has ever been in the intellectual field. Its creative powers remain unimpaired and its living contribution to contemporary civilization continues.

The American side of the Atlantic also finds it hard to understand Europe's intellectual torment. Its endless searching and discussion is criticized readily as "Byzantine". In the eyes of some Americans, the Old World seems like Byzantium arguing over the sex of the angels while the enemy is hammering at its gates. And yet, this desire for deep investigation, this inquisitiveness, is the very essence of intellectual vigour.

These are but a few aspects—selected at random from amongst hundreds of others—of the lack of comprehension and the misunderstandings which separate the New from the Old World, and in many instances the United States from both Europe and Latin America.

Is such lack of comprehension inevitable? and is this kind of misunderstanding irrefutable? The answer must be "No", for it behoves thinkers and men of action alike to work for the Old World and to reinforce the ties which unite them.

But if this is to succeed, the exchange of ideas and minds across the Atlantic must be a two-way bridge with each continent offering the other the best and most valuable elements it possesses. I am quite aware that exchanges and cross-fertilization of this kind are fraught with a terrible danger; they may well lead to dreary uniformity. We already suffer from this in a number of domains, and particularly in architecture.

How much difference is there between certain sections of Montreal, New York or Rio de Janeiro and the reconstructed parts of some of the cities devastated by the war, such as Frankfort or Berlin? The danger should not be underestimated; it should be taken seriously, for there is no doubt it can be eliminated.

Despite the cries of certain alarmists, the civilizations on both shores of the Atlantic are not diametrically opposed but in fact complementary. They are developing in the same intellectual climate, conditioned by Christianity which, in its two branches and under the influence of Greco-Roman culture, has produced Western civilization. This element is a living force even for those who deny any religious belief.

The American sociologist Pitrim A. Sorokin, professor at Harvard Unisersity, who began his career in Europe and then continued it in America, and thus knows both civilizations since he is a product of both, has laid great stress on the points of convergence of the New and the Old World. His conviction is that "despite three or four centuries of geographical separation, there has for a long time been, and still is, only one culture, namely Western or European-American culture, all the features of which are identical on either continent. Being fundamentally a single unit, this culture is as old on one continent as it is on the other; it is no younger in America than it is in Europe. For the same reason, it evolved in either place in the same direction, passing through the same phases and developing the same trends."

Moreover, the problem of intellectual relations transcends the boundaries of the two continents. Our Western civilization cannot be isolated from the rest of the world. It must form an integral part of a community in which each nation contributes its original share to a new humanism of tomorrow, so that each element is subtle and differentiated to reflect the universe itself.

★

A provocative volume, "The Old and the New World" has just been published by UNESCO *in its series Unity and Diversity of Cultures (price: $4.00; 21/-; 1,000 francs). It contains the addresses and discussions of two International Forums organized by* UNESCO *in 1954 in Geneva and Sao Paulo during which scholars discussed the cultural and moral relations between Europe and the New World. The above text is an edited and abridged version of the address by Mr. Babel, chairman of the International Forum committee of Geneva.*

OUT, OUT, DAMNED SPOT !

What did people do in the days of no dry-cleaning ?

by Anna Sommer Lenn

Drawings by Ulrich

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You, when you read of the blue and white habiliments of mediaeval pages, may conjure up a vision of castles, crusades and pale ladies in peaked hats. The slashed satins and gorgeous brocades of the Renaissance no doubt put you in mind of Leonardo, Lorenzo, and black-hearted Borgias. Powdered dandies and belles in sky-blue taffeta and apple-green velvet probably send you into a reverie of Revolutions.

Not me. As a practical housewife —and any woman who is the single-handed chatelaine of a 7-room house and a family of 4, has to be either practical or a drudge—I behold in my mind's eye something else. Spots from a venison pasty on a knightly tunic. Gravy from a roast pheasant on a Medici bosom, or, ugh, brown driblets from the newly fashionable cup of chocolate on an 18th century waistcoat or hooped skirt. I see velvet trains rustling over stone floors strewn with rushes—and greasy bones from the last meal; the peacock-blue satin shoes of 15th century Venice treading on slimy cobblestones; champagne-coloured knee breeches stained by saddle leather. Od's Bodikins, what DID they do in the days of no dry-cleaning?

Granted that other eras were not so fastidious as ours, that perfumes masked body odours, that sewage stood in the open streets, and privies were noisome holes. You can picture the gentry of these periods wearing undergarments unclean because not seen, but can you imagine the celebrated Duchess Isabella d'Este dancing in a spotty gown, or Sir Walter Raleigh discarding his cloak because it was fouled?

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Out, damned spot!
(Continued)

Ancients had secret of soapless detergents

Clothes were not easily come by, even among the wealthy. All stuffs were hand-loomed until 1787. Weeks, often months, of handwork went into the making of a garment of quality. Lucrezia Borgia had a dress that cost 15,000 ducats. Gentlemen of the court of the French king, Charles IX, dressed in hose costing £60 to £100 the pair. Clothes like these were not thrown away like paper napkins. On the contrary, festive robes and mantles were often passed on from parent to youth.

Ergo, visible and disfiguring soil must have been attacked in some way. How? The question does not seem to have plagued the writers of books on costume, the history of dress, decorative arts, modes and manners, household arts, almanacs, books of curious facts—and where else would YOU have looked? I read through several library shelves of this material without discovering a clue. The encyclopaedias offered some information AFTER you found the spoor, but they had nothing so direct as "Spots and Stains—antique methods of removing," or "Cleaning Clothes—history of."

I consulted the Curator of Decorative Arts of a large and famous western museum, noted for its collection of costumes of bygone eras. The Curator confessed the question had never kept her awake at night and said she could not help me. I popped in and out of dry-cleaning shops. A few proprietors were aware of the fact that their trade dated from the first half of the 19th century, but could tell me no more. I wrote to the National Institute of Dry Cleaning.

"For years we have been looking for answers to the questions you propound, but have found very little," replied the Institute. "See if you can find some old-time recipe books."

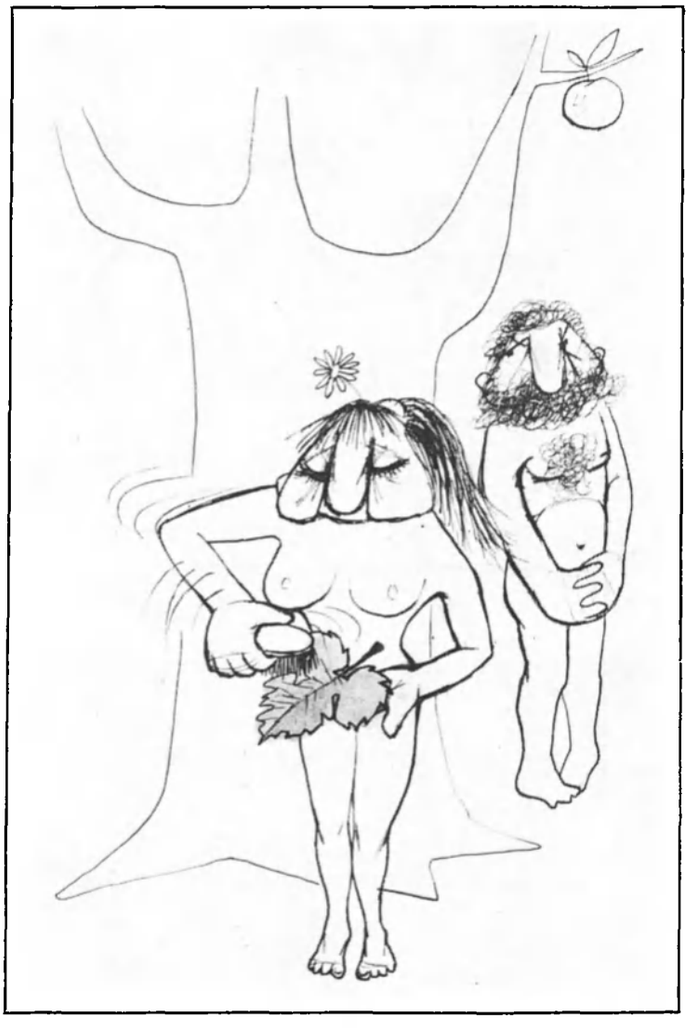
'Witch's brew' of cleansers

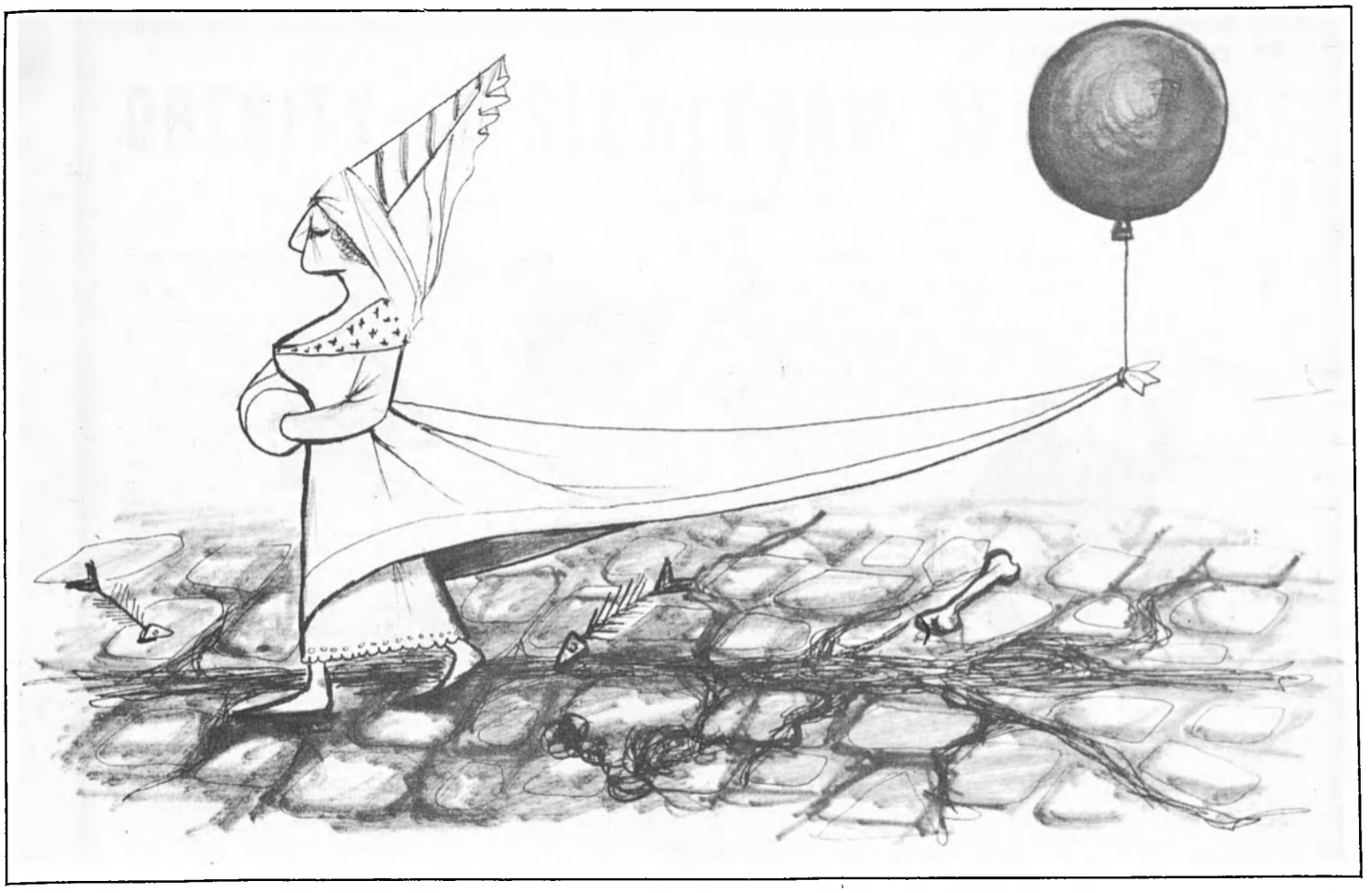
THE first disclosures came to light among formulas for 12-egg cakes and how to dye Grandma's merino shawl, in such yellowed volumes as Wright's "Book of 3,000 Practical Recipes" (1840-1850), Thomas Love's "Practical Dyer and Scourer" (1852), and Youman's "Handbook of Household Sciences" (1866).

Next I turned to San Francisco's Sutro Library with its rare collection of genealogical books and papers. It was the first time the library ever had had a request on this subject, and its librarians went to work like bloodhounds on fresh scent. One library sleuth discovered the existence of "a profitable boke declaring dyvers approoved remedies to take out spottes and stains. Taken out of Dutche and englished by L. Mascall, 1583." More facts, buried in two century-old dictionaries of antiquities, were unearthed by San Francisco's Public Library.

In time I had a list of cleansing agents used by peoples from the ancient Egyptians to the Victorians, a list that sounds like a veritable witch's brew. Not eye of newt or toe of frog, but ox gall, soapwort, hollow bones, decomposed urine, pig dung, sheep manure, egg yolk, boiling milk, spring water, nitre (saltpetre) hot bran, fuller's earth, cowherb, gum arabic, honey, logwood chips, soap berry, soap bark, potash, pearlash, bean meal, Paris White or French chalk, barley leaven and glue water. These were the spot removers, detergents, water softeners, and dirt solvents of our ancestors!

When Caesar's wife decided her lord's second best yellow woollen toga was too soiled to wear to the Forum that day, she would dispatch it to a fullery or fullonica, the clothes cleaning establishment of ancient times. Here the





garments were trodden by the feet of fullones (fullers or laundrymen), standing in vats of water-alkali mixture.

The cheapest and most widely used laundry alkali was the decomposed urine of men and of animals, an ingredient which had a soapy effect on dirty woollens. So necessary was urine to the Roman way of life and to the laundering of the universally worn woollens, that vessels for its collection stood on almost every street corner. Down the centuries this unappetising cleanser was used ; as late as 1799 we read of it as "old lant", collected by servants in England.

Fuller's earth, of which there are numerous varieties, derives its name from the fullers who used the powdery clays to absorb grease and grime from clothes. Pliny recommended that clothes be washed in the Sardinian variety of Fuller's earth. The Greeks favoured such earths as Cimolite, and those from Selinus and Chios. After the scouring process, the clothes of the ancients were often brushed and carded with the skin of a hedgehog, or with thistle plants, to raise the nap.

In Biblical times a fuller's field was located outside the wall of Jerusalem where cleaned garments were spread to dry after being washed in copper tubs. ("For he is like a refiner's fire, and like fuller's soap."—Mal. 3.2; "And his raiment became shining, exceeding white as snow; so as no fuller on earth can white them"—Mark 9.3).

England for centuries had the world's largest supply of fuller's earth in its Cretaceous beds (chalk deposits). When Henry VIII's damask surcoat became too encrusted by his ardours as a trencherman, a Palace servant would rub the cleansing earth into the spots. Shakespeare, in his play about old Hank, mentions fullers (1.2.33) who have since joined the limbo with such artisans as fletchers (bow makers), wainwrights (waggon builders) and sawyers (sawers of timber).

Centuries before the advent of automatic dish washers and washing machines, the ancients had the secret of soapless detergents. In every country from Egypt of the Rameses to the lands of the Incas and from China to France, there grew members of a family of "soap" plants. The roots or bark or berries of these plants exuded a mucilaginous liquid which produced a lather in water.

Gudewyfe used Bouncing Bet

In these natural detergents, the most delicate silks could be washed without damaging the material or mingling the dyes. Egypt had soaproot (gypsophylia struthium) ; Spain, the so-called Spanish soaproot. China had soapberry which is still used today for laundering among the poorer classes; the West Indies had shagbark or soapbark. In Mexico the Indians used a soap root which is still found as far north as California and Colorado. In the countries of Europe, soapwort, also known as fuller's herb or (in England) Bouncing Bet, was the most commonly used member of the saponin family.

Soapwort (saponaria officinalis) was a pinkish herb that grew wild by every European roadside, in thickets, and by the banks of streams. As far back as the Middle Ages, the Gudewyfe used an extract of Bouncing Bet's leaves and roots to cleanse grease spots from woollens, linens and cottons. In the Castle they used it on the silks and velvets that came from the Orient.

As clothes became more intricate in cut, design, and ornamentation, housewives found it expedient to rip them fully apart for a thorough dunking in soapwort lather. Section by section, each garment was cleaned, and the sections laboriously pinned to finishing boards, so that shrinkage and loss of shape could be held to a minimum. The drying of the pinned sections was hastened by rubbing with clean cotton cloths, or by placing the pinned sections in a hot stove room. Later the sections were stitched together again by hand. (No sewing machines until 1841 !)

The dust and mud of horseback travel in, say, Chaucer's time, were treated by first allowing the garments to dry on the immemorial clothesline. They were then vigorously beaten with a smooth stick or "beetle," the name of the mediaeval pestle or paddle board with which women pounded linens on the banks of steams. After that, the housewife went to work on the garments with the detergent of her choice—Bouncing Bet, urine, or perhaps nitre. The use of nitre as a cleanser is mentioned by Pliny and in the Old Testament.

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OUT, DAMNED SPOT!

(Continued)

"For though thou wash thee with nitre and take thee much soap, yet thine iniquity is marked before me, saith the Lord God." (Jer. 2.22.)

Another old-time antidote for dirt was ox gall, the actual bile of a bullock, mixed with boiling water. This was considered fine for grease, particularly the axle and waggon grease that begrimed clothing as civilization took to carriages. Garments were sponged with ox gall solution, then with spring water. They were then treated with "glue water" and dried before a fire. "Glue water," no doubt, acted as starch or sizing, to restore body and texture to the material. Honey and gum arabic seem to have served the same purpose.

After spots were removed with ox gall solution, fine, damp sand was beaten into the cloth, followed by a good stiff brushing. Two or three drops of olive oil on a soft brush were often passed over the fabric to bring back the lustre.

Still another approved remedy for dirty woollens was a strong solution of logwood chips in water, with a small quantity of gum arabic. The logwood chips acted as detergent, and the gum arabic as sizing. The garment was dried in the shade and brushed in the direction of the nap.

Hot bran, rubbed or brushed into furs, was a time-honoured way of cleaning the skins of animals, the heated particles being grease-absorbent. Warm pig dung and fresh sheep manure were prized as spot removers even as late as the early 19th century.

From the Dark Ages until Victorian times, the housewife tackled dirty clothes via yet another method: "bucking," a mediaeval term derived from (1) the beech tree which produced a desirable wood ash or lye for laundering purposes, and (2) from "bouken," akin to Low German "bueken," i.e. to soak, steep or boil in lye or suds. Linens were soaked in a simple solution of lye from beech or fir ashes, hollow bones, and boiling water. The garments were then rinsed, soaked again, then spread flat to bleach in the sun.

Oxgall and soapwort were out

THE ubiquitous Pliny also gives us an early history of soap. "Sapo," he relates, was a Gallic invention, introduced to the Romans by the conquering Gauls and Germanic tribes. It was a soft concoction of goat's tallow and causticized wood ashes or potash ("pot" for the iron pot in which the ash was evaporated). Pliny was evidently not aware that the Phoenicians, Egyptians, and other Biblical peoples, knew diverse forms of soap. The soaps of the Old Testament were a crude substance compounded by fullers from vegetable alkalis, while the Egyptians combined Trona, their native soda which is a cousin of California borax, with vegetable oils or tallow. The Greek physician Galen, of the second century, wrote of soap as a specific for certain ailments.

However, as late as the Middle Ages, soap was strictly a luxury item, used sparingly by persons of wealth as a cosmetic (in Pliny's time chiefly as a hair pomade) or as a medicament. Not until the 16th century was soap widely used for general cleansing and scouring. By that time it had been discovered that soap could be hardened by treatment with salt. For centuries it was moulded in a spherical shape rather than in the flat bars of today, and for most of those centuries, it had a strong animal smell. Until the early 19th century, the making of soap was still a household task.

In the early 1800's, scientists like Michael Faraday in England, and Karl Reichenbach in Germany, blew the whistle on soapwort, pig's dung, fuller's earth, urine, ox gall and similar cleansing agents.

Experimenting with coal-tar (Faraday) and petroleum (Reichenbach), they rang in the era of cleansing with naphthas. Dry cleaning is said to have been born when a careless serving maid upset a turpentine lamp on a table cloth which became miraculously bright and clean. The first dry-cleaning ("nettoyage à sec") establishment was opened in 1845 in France by a M. Jolly Belin.

Not long thereafter the bell tolled for Liebig's classic pronouncement: a civilization is measured by the amount of soap it uses. Dry-cleaning superseded soap as the yardstick.

OBESITY: A SLOW FORM OF SUICIDE

by Gerald Wendt

THIN people are much more numerous than fat ones. Undernourishment is still a world problem ; overeating is not—at least not yet. But conditions are changing. The U.N. Food and Agriculture Organization has reported a marked increase in the world's food production in recent years.

As the prosperity of the underdeveloped lands improves, life will be easier, sedentary occupations will increase, and many people will attain that "mark of wellbeing", an ample girth. The jolly fat man has always been a popular figure. Less admired, but more envied are the well-fed businessman, the rotund potentate, the successful politician. In the Western world especially, they have long been symbols not only of wealth but of health.

It is true that undernourishment and malnutrition are the real penalty of poverty. They bring on many serious diseases, such as tuberculosis, which thrive on weak and wasted bodies. It is also true that tuberculosis is only one-fifth as common among overweight people as among those of normal weight. Furthermore, the suicide rate is much less among fat folk.

Nevertheless, being too fat and heavy is itself a slow form of suicide, for the death rate is far higher among fat people than among lean. They are four times as likely to die of diabetes and their death rate from inflammation of the kidneys, or Bright's disease (chronic nephritis), apoplexy (cerebral hemorrhage) and heart failure (coronary disease), is about twice the normal. Accurate life insurance statistics in the United States show that with as little as 10 percent overweight the mortality rate is 20 percent higher ; at 20 percent overweight it is more than 40 percent higher ; and at 25 percent the mortality rate is nearly 75 percent higher than normal.

Medieval 'central-heating'—big meals

PUT in another way, and less accurately ; out of ten lean men at the age of 30, eight will reach the age of 60, five will reach 70 and three will survive to the age of 80. But if the ten men are fat at the age of 30, only six will reach 60, three will reach 70 and one may reach 80.

What is the cause of overweight ? The answer is simple : eating too much. Every ounce of weight has entered through the mouth. Overeating is, quite simply, putting more fuel into the mouth than the body uses for energy. The excess food above the energy need is inevitably stored as fat. The body has no means of rejecting the excess once it has entered the mouth. If overweight is to be avoided it must be done before that point—by good sense.

This is neither as simple nor as easy as it sounds. There is first the question of how much food is too much. This differs for different people because it depends on how much food is needed for energy production. It is easier to overeat in the tropics than in a cold climate because in cold weather much food is burned just to keep the body warm. The meals of medieval days in Europe were enormous because the houses were always cold. Everywhere meals should be lighter in summer than in winter for this reason. People who move from cool countries to hot ones easily grow fat unless they reduce their food intake.

Even more important is the amount of work done. Hard physical labour requires energy, which can be obtained only from food. A labourer in the fields or in industry may eat twice or even three times as much as an office worker without growing fat. But when he grows too old for work, his weight increases rapidly unless he also changes his eating habits.

In the cities the young athlete can eat well but when he stops his exercise he should reduce his diet too, since from the body's point of view exercise is work. For this reason the man or woman who does no manual work and yet has an appetite for good eating should maintain a schedule of physical exercise to counteract and use up the excessive food. In one sense this is automatic because the heavy person gets exercise just by carrying and propelling the excess weight. One who weighs 200 pounds does twice as much work in climbing a flight of stairs or a hill, for instance, as one who weighs only 100 pounds. This sets some limitation on the ultimate gain in weight. But it is usually wiser and healthier to take pleasant exercise at a normal weight than to do the enforced labour of carrying 100 pounds of unnecessary weight wherever one goes. This is only the first penalty of overeating. It is followed by a severe strain on the heart and often by heart failure.

Pregnant women 'eat for two'

THERE is thus no absolute answer to the question of how much food is too much. It depends on the activity of the person. But whenever one's body weight rises above normal there is no escaping the verdict that one is eating too much. For instance, pregnant women often eat far more than they need to in the thought that they must feed the developing infant too. This is true but it is balanced by the fact that the pregnant woman usually greatly reduces her work or exercise. Thus she gains far more weight than is accounted for by the infant. As always, such gain in weight indicates overeating.

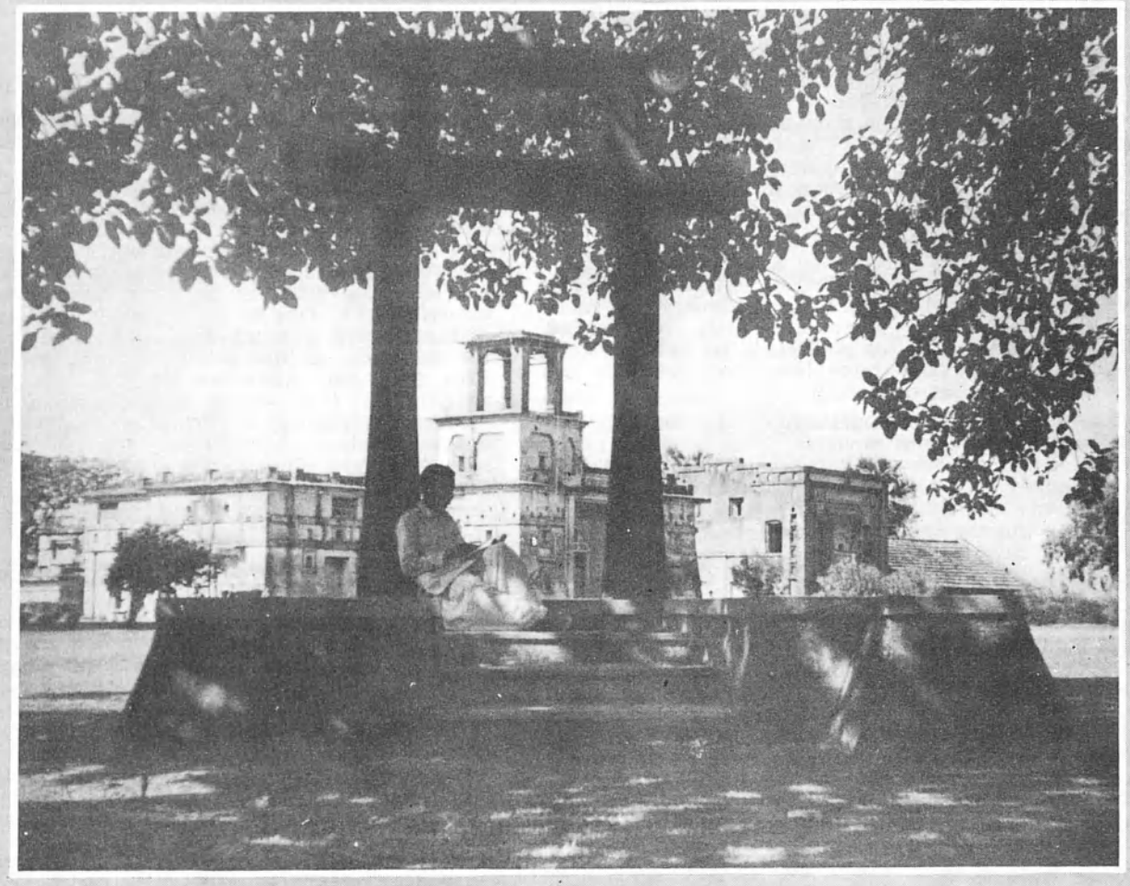
There remains the question as to why people overeat. More is involved than just good sense and more than just hunger too. It is a matter of continuing appetite after hunger is satisfied. Dr. Jean Mayer of the School of Public Health at Harvard University (USA) and the son of a famous French physiologist has recently discussed several causes.

Neurotics need to nibble

ONE cause is certainly hereditary, for there are many strains of domestic animals which are bred and grown because their appetite is never satisfied and they grow fat. Another cause is the result of an injury of some sort. Overeating results in some animals upon the removal of two small centres in the mid-brain. A certain type of tumour in the pituitary gland also causes obesity in mice. Both hormonal treatments and castration are known to cause obesity. But in human beings it is more often psychic injury. A sudden insecurity—or the removal of a long-standing insecurity—may be connected with the beginning—or the ending—of overeating. To forget their troubles some neurotics are as addicted to eating as others are to alcohol. Often the nibbling of sweets between meals is due to nervous tension.

But the major cause is environmental or social. The availability of ample food after years of privation is a strong psychological temptation, especially when it is prominently displayed and advertised. Finally, there is the esteem in which overweight persons are held in many lands on the outmoded and false idea that fat is a mark of health and success in life. Not so, say the scientists and the physicians, obesity is a major malady of civilization.

SANTINIKETAN



'abode of peace'

by Guy Wint

In building up its new educational system during the last century, India copied the universities of the West, especially the newer universities of Britain. India's universities have multiplied and new ones are still being founded. Critics of education have pointed out their obvious faults. Nevertheless they have served the nation. From them have come the political leaders who won India's freedom, the administrators who conduct the country's affairs in a modern way, and some of the businessmen who are transforming it economically.

During the same time India developed one eminent institution which was quite distinct from all these others, and which, though also borrowing from the West, is particularly Indian. This is Visva-Bharati, known more familiarly as Santiniketan, or the Abode of Peace.

Santiniketan, which is not far from Calcutta, was created by the Tagores, that remarkable mercantile family of Bengal in which for more than a century great wealth and great artistic and intellectual eminence have gone side by side. The school at Santiniketan which was to grow into the university of today was founded in 1863 by the father of Rabindranath the poet. But it was Rabindranath himself who created it as it has existed in our day.

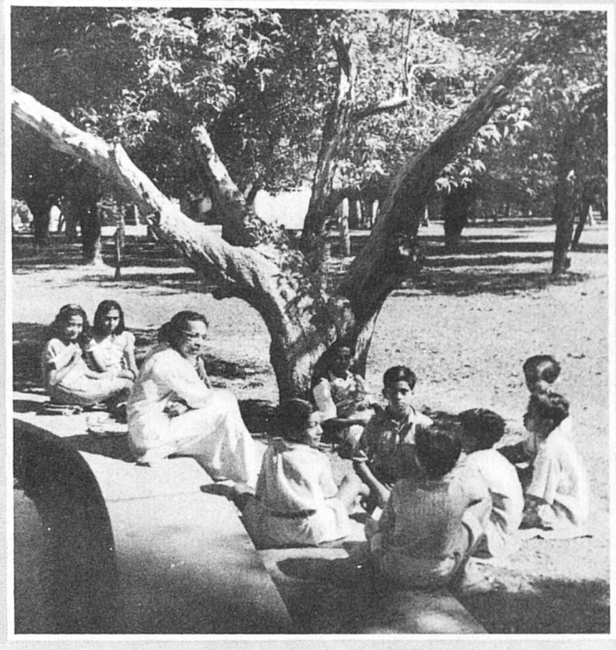
By its very nature Santiniketan is a criticism of the orthodox Indian universities. It is a protest against their size, against their soullessness, against the ugliness of many of their buildings, against the gradual falling away from the old invaluable Indian tradition of the devoted relationship of pupil and teacher. Rabindranath Tagore regarded education as an art, and also he thought that education proceeds best *through* art—and through religion as understood by the poet and the artist.

The guiding principle of Santiniketan is described in a celebrated pronouncement by Rabindranath. "The highest education", he wrote, "is that which does not merely give us information but makes our life in harmony with all existence... Let us have access to the life that goes beyond death and rises above all circum-

stances, let us find our God, let us live for that ultimate truth which emancipates us from the bondage of the dust and gives us the wealth, not of things but of inner light, not of power but of love."

At Santiniketan, all the subjects which were taught in the Western-style universities could be studied—but the method of study was to be Indian, or at least Indian as interpreted by Rabindranath Tagore. The lecture room and the examination hall did not dominate; instead the teacher taught the pupil through a personal relation. The imagination was cultivated as well as criticism. And in addition many subjects not taught in the Western-style universities were offered at Santiniketan, among them Indian dancing and music and contemporary Indian poetry. The result, it was claimed, was a better balanced personality. Those educated at Santiniketan felt themselves nurtured in an Indian tradition—through a live, developing tradition, not an ossified one—and they did not suffer the same sense of cultural expatriation as did some of the graduates of Allahabad or Madras or Bombay.

Reading Tagore on education it is impossible not to be reminded again and again of Plato ; and walking through Santiniketan it is easy to feel that one is visiting an academy not of the modern world but of Periclean Athens. In Santiniketan there is the same mixture of humanism and theism as in Plato ; there is the combined worship of beauty and exactness of thought. The dominant impressions which the visitor brings away are of an elegance alike of spirit and of externals, of simplicity, of decent and graceful leisure, and of abundant youth, but youth which is anything but raw or callow.



Santiniketan University

TEACHER AND FRIENDS: Education at Santiniketan is not based on the principle that a university is a hierarchy, but on the view that student and teacher should live in relations of companionship and common dedication to their ideals. Lecture room and examination hall do not dominate in this university.

Some visitors have of course felt that such an institution was too precious for the strenuous and earthy contemporary India, with all its urgent problems of social and economic reform. Perhaps in its earlier days the criticism was partly fair. Even Gandhi was inclined to share the doubt. But Santiniketan has moved with the times and has been adaptable. That is a sign of its strength. Rabindranath Tagore, who had resided continuously in the institution during his declining years—and who, with his magnificent head, dress, and manner of speech and movement, was in those days one of the most impressive sights which India could offer—died during the war.

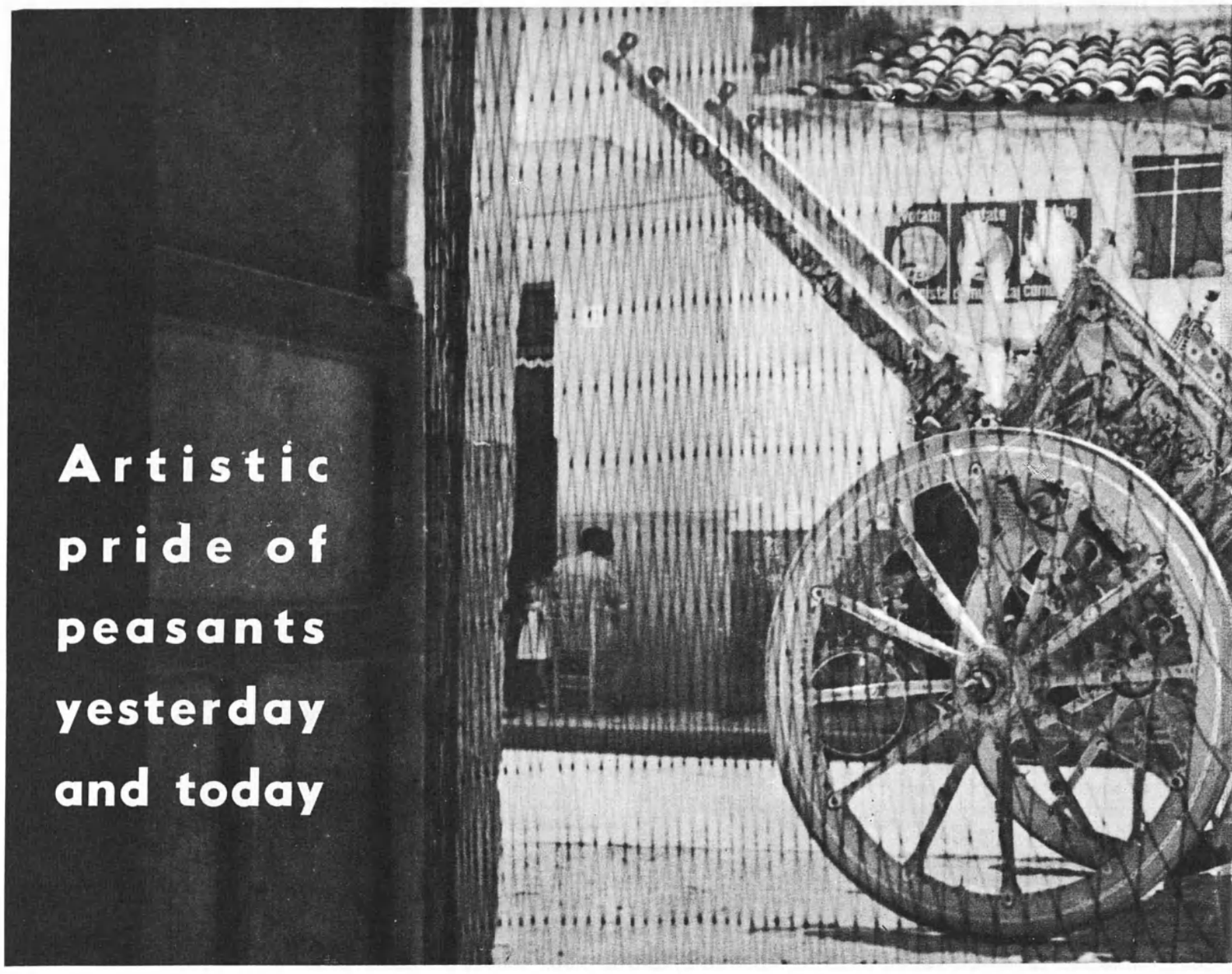
Soon after India became independent, Santiniketan was reorganized. It has been incorporated as a statutory full-fledged university, with a much wider curriculum, offering courses to meet the needs of the new India. But emphatically it has not lost its special nature, or become a replica of other universities. It has preserved its autonomy, its traditions, its spirit, and its special customs, its insistence on the living personal relation of teachers and pupils, its cultivation of the harmonious corporate life.

Today Santiniketan is at once school, university, research institution, and international centre. The school is co-educational; boys and girls live in separate hotels but share the same class-rooms, kitchens and playgrounds. In the university, nearly all the ordinary subjects may be studied; but, following a tradition established by Rabindranath, students are encouraged to combine "light-bearing" subjects—those inviting study for their own sake—with "fruit-bearing ones"—those which have practical usefulness. "Fruit-bearing" is very much in the centre of the research programme of the institution. At the neighbouring centre Sriniketan, some of the most stimulating work in modern India has been done on the sociology of peasant life and on methods of rural education. The man or woman who obtains part of his education in the College of Music and Dance is urged in due course to move over to Sriniketan and study his countrymen working at their humbler tasks.

Because of its international reputation, Santiniketan soon attracted scholars from the outside world. It became, and has remained, one of the most cosmopolitan places in Asia. This has been reflected in journals and annals which are published by the institution.

What can Santiniketan give to India, and to the world, in the coming decades? Perhaps it will serve best by continuing to proclaim the same principles as in the past —especially the principle that a university is not a hierarchy, and that student and teacher should live not in relations of subordination but of companionship and common dedication to their ideals. If Santiniketan continues steadfast to this, it wi l do much. But no healthy institution stands still. Santiniketan will inevitably grow and change. One of its most interesting ventures at the moment is the systematic training of teachers intended for the villages. More will probably be heard of this in the future; it is a development which would certainly have delighted Rabindranath Tagore's friend, Mahatma Gandhi.

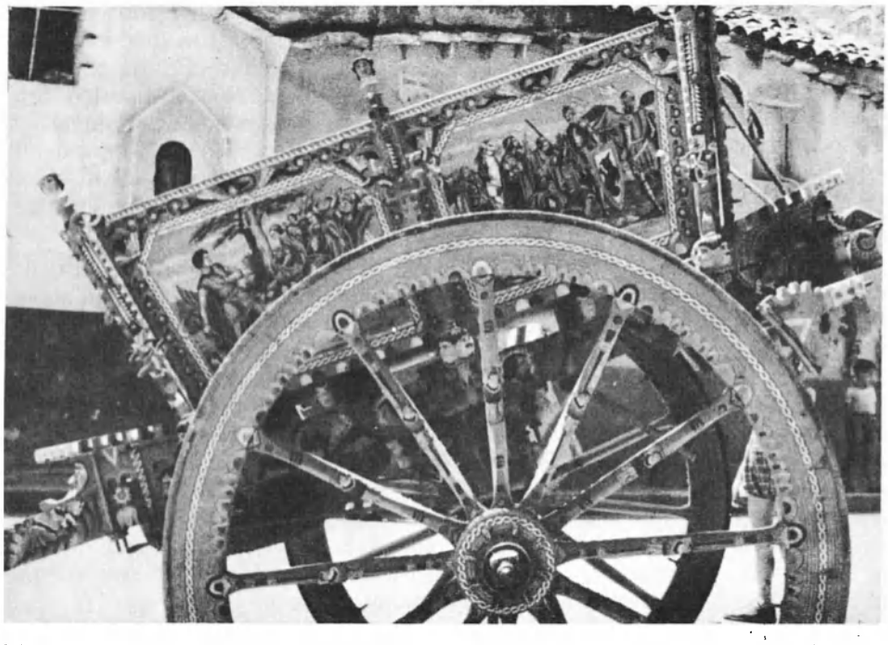
In the twentieth century world of volcanic upheavals, Santiniketan has remained true to its name. It is an abode of peace. Its Chancellor, Jawaharlal Nehru, has declared the resolve of his Government that everything shall be done to enable it to grow and prosper according to its own nature. "I have Santiniketan very much in my mind", he said recently, "and feel that it is our national duty which Rabindranath Tagore entrusted to all of us to make it possible for this institution to prosper." Scholars outside India share Mr. Nehru's feeling, and some may be inclined to add that the responsibility for Santiniketan's welfare has now become a world-wide one which they would have great pride in undertaking.



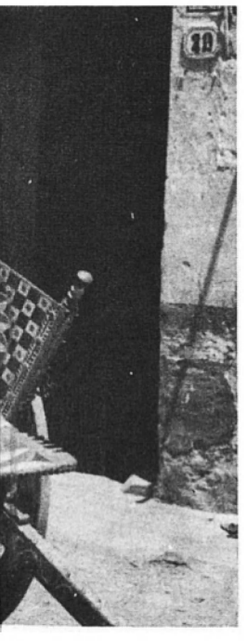
Artistic pride of peasants yesterday and today

THE SICILIAN CARRETTO

by Lucio Attinelli



Photos copyright Attinelli



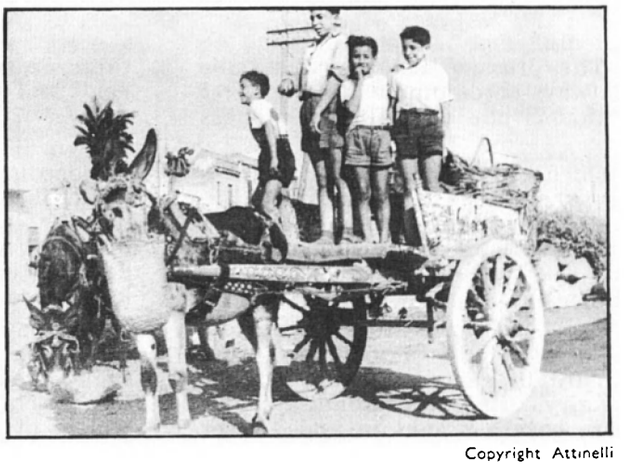
ON a return visit to Sicily recently, after a long absence, I found myself looking at everything on the island with a new eye. Things which had once been so much a part of my everyday life that I hardly noticed them now struck me with astonishment.

Among them was a vehicle which in any other place would hardly attract a second glance—the cart of the peasant farmer. But in Sicily the farm cart, the *carretto,* adorned with beautiful paintings and carved decorations would make any visitor stand and stare.

With its brilliant colours and rich carvings it suggests an object fit for festivities and religious occasions in the countryside. These carts however, are used day in day out by the Sicilian *carritteri* (carters) for the lowliest tasks—carrying fruit and vegetables, transporting pottery and building materials and even manure.

For such humble work the cart has obviously no need of the rich—and very expensive—decorations which embellish it. Colourful, lively and extraordinarily forceful in their simplicity the decorations, are the expression of a genuine folk art for which the cart itself is simply a convenient canvas.

SYMPHONY IN COLOUR composed of carvings, paintings and ornamental designs covers entire surface of the "carretto" giving it the appearance of a vehicle reserved for ceremonies and processions. But these festive-looking carts are used for everyday transport along the twisting stony roads of the Sicilian mountains.



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Designed to be pulled by a single horse, the Sicilian cart differs little in construction from other carts, apart from its exceptionally large wheels (about 55 inches in diameter).

The unusual size of the wheels is dictated by the character of Sicilian roads which twist and turn along the coastline or up steep mountain slopes. Often stony and almost impracticable, the roads were once the links between the main towns on the island. Even today there are paths that only the *carretto* can safely take, adapted as it is to any type of ground by its particularly strong construction.

The *carretto* consists of the *cascia* or body, resting on the *fusu* or axle-tree, which is strong enough to stand up to anything. The vehicle is easy to manœuvre and can take any turning or even swing right round in its own length. Each cart is unique, made specially to order according to the needs and tastes of the purchaser.

The carts are built by a small team of specialized craftsmen: the master *carradore,* who selects and works the wood; the *firraru,* or smith, who makes the metal parts, working them with real artistry in designs of *rabischi* (arabesques) in which an Arab influence is to be seen; and the master-painter, who decorates the panels and signs the finished work.

Little is known about the origins of the *carretto* or whether it was exactly the same, in olden times, as it is today. Writers may deliberately have said nothing about it because they looked on it as a product of folk art and of only minor interest.

According to the Sicilian historian, G. Pitré, however, there is a document at the University of Palermo, approved by King Frederick II in 1330, which contains a description of a *carretto* of the period which is similar in many respects to the vehicle of today.

A French traveller, Elisée Reclus, writing an account of Sicily in 1865, referred to the *carretto* and said it might almost be regarded as a work of art, when compared with French carts. A few years later, in 1881, the municipal authorities at Palermo were officially invited to send a *carretto* to the Milan Trade Fair as an example of Sicilian craftsmanship. This made such an impression that Sicilian cart builders received orders from as far afield as America.

The most interesting thing about the *carretto* is its decoration—an extraordinary profusion of carvings, paintings and ornamental designs covering the entire surface of the vehicle with a symphony of colour. The painting and carving is done by craftsmen who have never studied drawing or design; their art is thus untutored but entirely spontaneous and free from the shackles of convention. Very often, the anonymous craftsman who does the unsigned carving is the master woodworker, or *carradore,* who, to lighten the vehicle, rapidly chisels designs in high or low relief, and though the artisan does not set out to produce a work of art the result is remarkable, and unexpectedly expressive.

There is a strong resemblance between the style of these carvings and the distinctive type of architecture which reached its apogee in Sicily about the twelfth century. This style is a fusion of apparently incompatible architectural forms—Byzantine (585 to 826 A.D.); Arab (826 to 1060) and finally Norman, brought in with the conquest of Sicily by Roger de Hauteville in 1089. The style finally came to be known as "Arabo-Norman" or "Siculo-Norman."

The panels of the *carretto* are adorned with paintings about whose origins little is known, except that they go back far into the past. The style of the pictures and the manner of their painting are simple and direct. The artists seek to produce their effects without worrying too much about perspective, but the details of their paintings are always extremely precise.

Cont'd on next page

The paints used are in bright,

Sicilian 'carretto'

(Continued)

BY WINGED HORSE TO THE MOON: Heroic legends and tales of chivalry provide many subjects for decorative designs on Sicilian carts. Right, Astolfo, a character from the epic "Orlando Furioso", written by the Italian poet, Ludovico Ariosto and published in 1516. Painting (right) illustrates episode in which Astolfo flies to the moon on his winged horse. Below, subjects for wheel decorations include fruit, flowers, signs of the Zodiac and one of the knights of Roland.

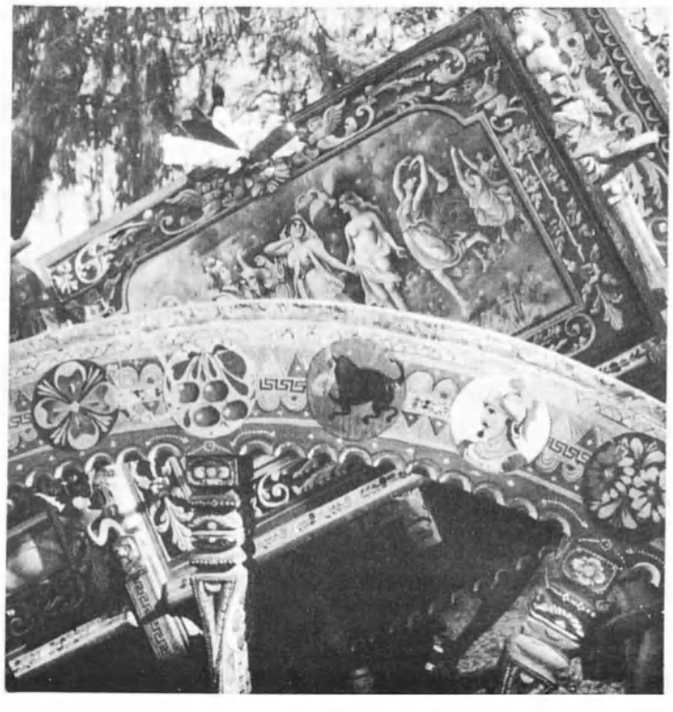
Copyright Rico

contrasting tones. The primary colours—red, blue and yellow—nearly always predominate and the effect of the whole decoration is one of striking vividness and beauty.

The source from which the subjects of the pictures are drawn is another surprise. The main themes are the heroic legends of Charlemagne's knights and the tales of chivalry, in particular, the Chanson de Roland, the Paladins of France, the Knights of the Round Table and other epics of the Middle Ages.

The Sicilian people are so attached to these legends that even today some streets and certain places in the vicinity of Palermo still bear names taken straight from the tales of chivalry. Here, a headland is named after Roland, there both a mountain and a river bear the name of Oliver; elsewhere a castle and a village are called "Montauban"; in Palermo itself there are streets named after "Argante" and "Guerrin," and there is also a "Court of the Paladins."

Assessorato Turismo, Palermo



That the tales of chivalry are so well and widely known in Sicily probably owes something to the wandering Sicilian troubadours, the *Cantastorie* whose tradition is still alive, especially in the villages of the interior. To enhance the tales they told, the troubadours illustrated these legends with crude paintings depicting the principal characters and scenes in a kaleidoscopic profusion of bright colours.

The paintings on the *carretto* inevitably suggest a connexion with these illustrations, and it is likely that the Sicilian peasants, enamoured as they were of the tales of chivalry, liked to have them reproduced on the panels of their carts which were part of the very fabric of their lives.

This form of folk art, the techniques and secrets of which are handed down from father to son, is still as vital and as fresh as ever. A recent dramatic event has given proof of this, for lately carts have even been produced with paintings showing scenes from the life and adventures of Sicily's bandit, Salvatore Giuliano !

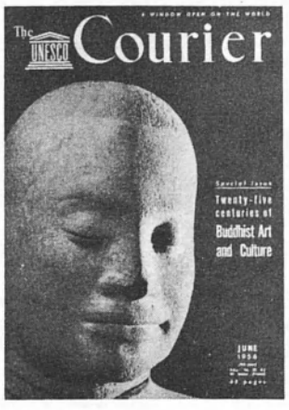
Music of bronze axles tuned to peasant songs

STRANGE as it may seem, the Sicilian *carretto* also provides an unexpected example of the islanders' pervading love of... music. The axle bearings are not made of iron or steel but are cast in a grade of bronze ordinarily used for bells. Although they are thus more expensive and do not last as long as other bearings, the Sicilian farmer prefers them since the turning wheels produce a pleasant metallic sound which provides an accompaniment to their nostalgic songs. The songs, too, are evidence of the tenacity of Sicilian tradition, for they are directly derived from the funeral elegies or "plan" of the ancient Provençal troubadours.

Today the motor car has almost "honked" the *carretto* out of existence. But the cart itself is only one aspect of the artistic temperament of the Sicilian people. Their folk art remains a moving force, rich in energy and vitality which will surely find outlets in other forms we may little foresee today.

VIEWPOINT ON BUDDHIST ART

by Grégoire Frumkin



Many comments have reached us following the publication of the June issue on "Twenty-five centuries of Buddhist art and culture" (U.S. August). Amongst the points raised, perhaps the most interesting are those of M. Grégoire Frumkin, a Swiss scholar from Geneva, whose views on the Greek, Roman and Indian influence in Buddhist art clarify the differences which still exist amongst art historians on this controversial subject. Our readers, we feel sure, will find Mr. Frumkin's remarks highly stimulating.

AFGHANISTAN has been called "the crossroads of civilization". Its role in spreading Buddhist art has also made it a crossroads of conflicting interpretations or theories and of preconceived ideas at times tainted by nationalistic bias. In the controversies which have raged, one school has exalted the role of Greece and Rome, others that of India.

The issue may seem clearer if we attempt to distinguish between the following points: on the one hand the origin of Buddhism, the role of Buddhism and the dissemination of Buddhism; and on the other hand the origin of Buddhist art, the origin of images of Buddha, and the spread of Buddhist art.

There can be no denying the Indian origin of Buddhism. Emerging in India in the 6th century B.C., it vanished from that land by the end of the 12th century under the impact of Islam and the prolific growth of Hinduism. Its essence, however, still survives in the concept of spirituality through poverty, in the respect shown for human and animal life, and in the idea of non-violence, all of which have endured through the ages to find their 20th century expression in the teachings of Gandhi.

The Western reader should remember that the moral precepts of Buddha (c. 560-480 B.C. —which made him a contemporary of Confucius, Lao-Tse, the Hebrew prophets of the Babylonian captivity, Pythagoras, Heraclitus and Solon), were to become the heritage of a large part of humanity. Earlier, by five centuries, than the Sermon on the Mount, his meditations on the existence, origins and removal of suffering, led to the glorification of pity, of charity towards others and of universal brotherhood. Asia's history shows how often Buddhism had a beneficent influence on the mentality of barbaric peoples. Bound up as they are—not to say enslaved—by material progress, Westerners cannot hope to understand the Asian peoples without a knowledge of their spiritual, material and political history.

Buddhism took root chiefly in the 3rd century B.C., under the Indian king Asoka of the Maurya dynasty. How many Westerners have heard of this missionary-king who put the moral teachings of Buddhism into practice? Once a bloodthirsty and belligerent warrior, Asoka became an apostle of charity and peace under the influence of Buddhism. Because of Buddha and Asoka, the world's debt to India is great.

Under Asoka's reign, Buddhism began to spread throughout Asia, especially across what are now Pakistan and Afghanistan, reaching Turkestan and China some centuries later. A short historical outline will give a better idea of the way in which this peaceful penetration took place.

After a first Persian invasion under Darius I (521-486 B.C.), Northern India was again invaded, during the second half of the 4th century B.C., by the armies of Alexander the Great ; for the first time, Hellenism, which had already taken root in Asia Minor, came in contact with India. Alexander's empire stretched from Greece and Egypt across Syria, Mesopotamia and Afghanistan to Western India ; its southern limits were the Persian Gulf and the Arabian Sea and, to the North, it was bordered by the Caspian Sea and by Scythia. Alexander, who had become very orientalized, never had any direct influence in Hellenizing his vast empire, although its very existence was to encourage the spread of Hellenism throughout Asia for centuries.

Photos Musée Guimet, Paris

TWO CIVILIZATIONS, Indian and Greco-Roman, once met in Afghanistan. Ivory plaques (top of page) which at one time decorated some nobleman's furniture, and plaster medallion of Greco-Roman style were discovered during excavations at Begram, near Kabul.

Among Alexander's notable successors was Seleucos, whose empire stretched from Syria to what is now Pakistan. In the North, it included Transoxiana, the country on the far side of the River Oxus (now Soviet Turkestan). It was a Hellenic state in a mainly Iranian country. India, however, became independent in 306 B.C. under Chandragupta (Sandrakottos in Greek), grandfather of the Buddhist king Asoka, although it remained in close contact with the Greco-Persian empire of the Seleucid dynasty.

At that time, an "international atmosphere" prevailed in all this vast region, with cultural and economic exchanges

Cont'd on next page

VIEWPOINT

(Continued)

GRECO-ROMAN OR INDIAN?

taking place between India, Persia, Parthia, Syria, and Mesopotamia, and also with the vast territories of Central Asia and Siberia. The influence of Greek and, later, of Roman civilization was very much in evidence.

Towards 250 B.C., Bactria, which included the territories between the Hindu Kush and the Oxus (and even beyond), attained independence under Hellenic kings and generals. The coins found there—Greek, barbarian, Sassanid, Hindu, Buddhist and, finally, Moslem, provide a fragmentary but impressive glimpse of the history of the West in Asia: the tribulations of a centre of Hellenism, cut off from the West and stretching as far as India.

During the first half of the 2nd century B.C., the Bactrian Greeks dislodged the Indians and established themselves in north-west India. Towards the middle of this century, one of their rulers (one of the Greco-Indian basileis-maharajahs) named Menandros (Milinda to the Indians), was converted to Buddhism. Menandros succeeded in extending the borders of his kingdom as far as the Ganges, thus achieving the dream of Alexander.

In Bactria itself, the Greeks were supplanted about 130 B.C. by the Scythians or Parthians, who quickly became assimilated. They were driven out in their turn, however, by the Kushana, a tribe of Chinese origin, about the beginning of the Christian era. The Kushana also became assimilated and Hellenized. Officially they embraced Buddhism, but the old religions continued to be practised simultaneously with the new. In the 2nd century A.D., under their great king, the "basileus-basileôn" Kanishka, whose empire stretched from the Aral Sea to the Erythrean Sea, including a large part of India, came a flowering of the arts within a framework of Indian, Greco-Roman, Iranian and Chinese cultural elements.

Buddhist art certainly sprang from Indian roots, and spread with the Buddhist religion. During the first centuries of its existence, however, any image of Buddha was forbidden. Thus the impressive monuments of Sanchi, that masterpiece of Buddhist art of the 1st century A.D., do not include a single image of Buddha, who was then represented by such symbols as an empty throne, a parasol, and a saddled, riderless horse. Buddhist art had developed in the 2nd and 1st centuries B.C., especially in Gandhara, a Hellenized region between the Oxus and the Indus (straddling what are now Afghanistan and Pakistan), and, above all, in the Kabul River valley and the Peshawar area as far as the borders of Taxila. Despite the absence of the image of Buddha, Indian art, like that of Gandhara at the time already showed a strong Hellenic influence.

The Greeks called him "Boddo"

A COIN of the Kushan king Kanishka shows an important change in the evolution of Buddhist art—an image of Buddha with the inscription "BODDO" in Greek characters. This is one of the oldest, if not the oldest image of Buddha which has come down to us. The Kushan period marks the flowering of what is known as "Greco-Buddhist" or Buddhist "Greco-Roman" art or sometimes as "Gandhara art"—a stage in artistic development which has been revealed through a host of statues and reliefs showing Buddha in the guise of Apollo.

Gandhara was a religious and commercial crossroads which explains the remarkable discovery made at Begram, Kanishka's summer capital (some 40 miles north of Kabul). Hundreds of coins, and also a whole store of classic works of Greco-Roman Buddhist, Indian, Roman and Chinese art were uncovered here. Greek medallions showing Dionysius, satyrs and maenads were found side by side with Chinese lacquer objects, Greco-Roman bronzes and glassware, and sculptured ivories of undoubtedly Indian origin.

While the Gandhara Buddhist art was developing in the 1st and 2nd centuries A.D., an impressive flowering of art was seen in the Indian town of Mathura, between Delhi and Agra. Images of Buddha dating from this time have also been found here, this time a typically Indian Buddha, not the Greco-Roman one of Gandhara. And this has led to the problem so hotly debated by art historians; did the image of Buddha first appear in the Hellenic territories—Gandhara or Bactria—or at Mathura? Did the Apollonian Buddha become Indianized on reaching Mathura, or did the Indian Buddha become Hellenized on reaching the Hellenic provinces? An alternative possibility is that the image of Buddha was created independently and simultaneously in the two places.

The last of the theories was advanced in THE UNESCO COURIER in which it was asserted that the artists of Mathura took as their model, not the Apollonian Buddha of the Gandhara, but statues of the primitive genii of the ancient, pre-Buddhist cults (THE UNESCO COURIER, June 1956, p. 14). This rather obscure theory, which seems to link the Mathura Buddha with the pre-Aryan (Mohenjo-Daro) civilization of the Indus valley has by no means been proved scientifically. Similarly, doubt may be expressed about the interesting discovery made at Hadda, Afghanistan, in 1926, of what are probably later figures. Are they Greek, Greco-Roman or, as THE UNESCO COURIER states (p. 49), Roman?

The discussion seems sometimes to be based on a spirit of "nationalization"—a nationalization of what took place 2,000 years ago. However, if looked at, as here, in terms of the cultural exchanges which occurred in these areas, such questions lose something of their sting.

They deified men and humanized gods

WITHOUT, therefore, attaching more importance to the question than it deserves, we think it likely that the first statues of Buddha were fashioned by Greco-Roman artists (leaving aside the question as to whether this happened in Gandhara or in Bactria). A kind of taboo appears to have prevented the Indians from fashioning images of Buddha for about 500 years. Similar cases are to be found, incidentally, in Persian Mazdeism, Judaism, primitive Christianity and Islam. As Buddha, who did not consider himself of divine nature, stressed his teaching and not his person, an impersonal, spiritual art was more in accordance with Buddhism than an image of its founder.

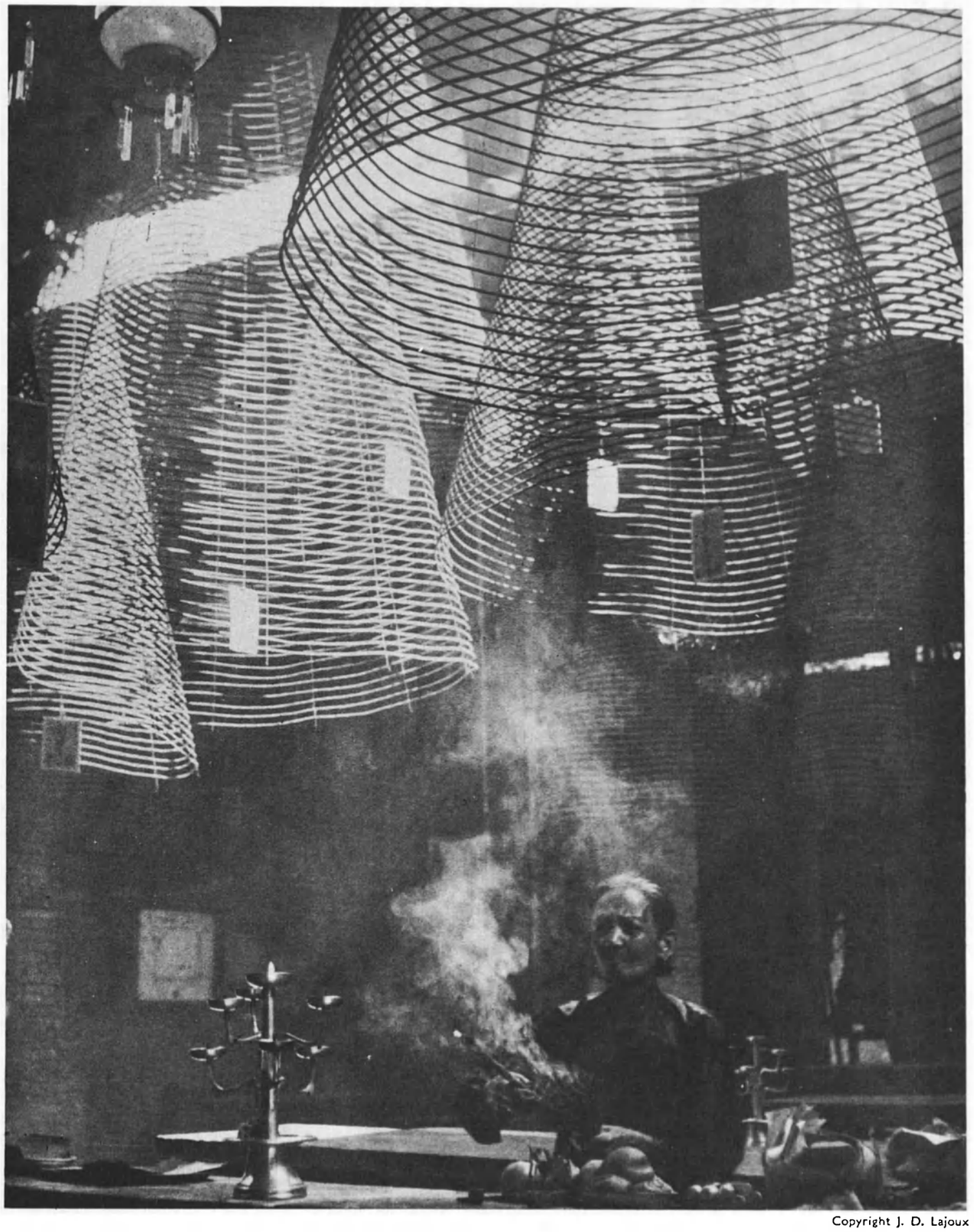
Anthropomorphism was, on the other hand, familiar to the Greco-Romans, who deified men and humanized their gods. There are many examples of borrowings and of "nationalization" in the matter of images of gods: statues of the goddess Astarte have a resemblance to Artemis; to the Greeks, Jehovah was a god like Zeus, and the Sassanid Persians represented Apollo in Persian costume. Finally, the first statues of Jesus have some analogy with the prototype of Buddha. Although spiritual values may have suffered in this transition from symbolism to representational art, Buddhist religious and Buddhist secular art were thereby enabled to flourish.

For Westerners, imbued with classical culture, ancient art and thought had their fountain-head in Greece, law being the child of Rome. Greece was more familiar to them than India—the furthest point reached by Alexander's Western armies. Central Asia? Lying beyond "outer" Iran, it seemed to them too far-off. "Near East", "Middle East"—both terms illustrate European ethnocentricity.

In fact, the civilizations which contributed to the development and dissemination of Buddhist art were many. Gandhara, especially was an intermediary between the Near and Far East, between Occident and Orient.

The famous Buddhist monastery of Bamiyan in the Hindu Kush range, where Buddhist thought was allied to Greco-Roman, Sassanid Persian and Indian art, was an important stopping-place on the road from India to China. As numerous archaeological remains still show, all the tribes living between "outer" Iran and the steppes of Turkestan on the one hand, and China on the other, came under the influence of Buddhism. This was the meeting place of currents of civilization coming from the four points of the compass.

Some civilizations are better-known to us than others. Thanks to the efforts of Soviet archaeologists, our knowledge of the cultural past of territories beyond the Amu-Darya is rapidly increasing, though much still remains to be discovered. Little by little, the importance of local cultures associated with Greco-Roman contributions is being brought to light. Chinese archaeology has most certainly some interesting surprises in store for us. In this work, Indian, Soviet or Chinese chauvinism would be as regrettable as any European-centred prejudice.



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PAGODA OF THE GOOD MOTHER

Finest and richest pagoda of Cholon, Saigon's Chinese quarter, is the Pagoda of the Good Mother built and maintained by people from Canton in South China to honour their sea goddess who protects sailors and travellers. Here, an old woman burns joss-sticks she has bought in the pagoda or in the local bazaar. When lit they will be planted in a special copper bowl.

(Continued on next page)

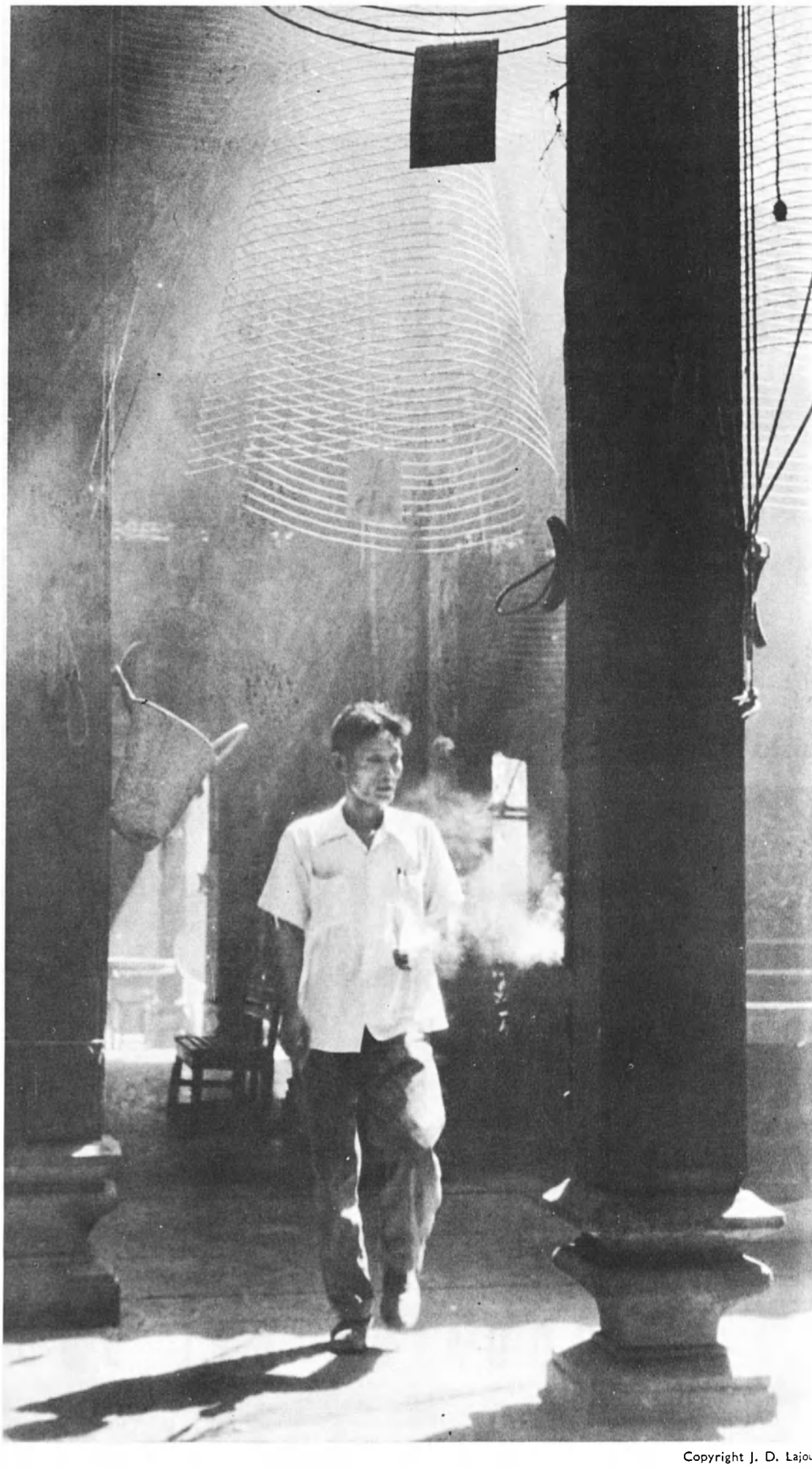
OFFERINGS THAT BURN FOR MONTHS

In more than a score of pagodas of Saigon's "China-town", people of Chinese birth or ancestry honour divinities on whose protection and good-will they count. People who trace their origins back to Canton on the South China coast have a particular guard-ian to watch over them—a goddess of the sea who is sometimes called "The Good Mother" and sometimes, "The Celestial Empress".

Chinese of other religious beliefs also frequent the pagoda of the people of Canton in Saigon and Buddhists celebrate their most important festivals there. But the chief deity of the pagoda is the protectress of fishermen, travellers and sailors, who is said to have been born more than a thous-and years ago. Many stories are told of her appearance in the midst of tempests to save mariners from certain death.

In the courtyard of the pagoda are huge braziers. In these, people solemnly burn paper money and paper clo-thes during the three days of anniversary celebrations for the goddess, thus assuring cloth-ing and money for the Good Mother for the next twelve months. In return they hope to receive her gratitude and protection.

Throughout the year people come to the pagoda to burn joss-sticks and, on the assump-tion that the more they offer, the greater will be their re ward, wealthy Chinese bu huge spirals of incense which are then hung from the roof where they smoulder away slowly for months.



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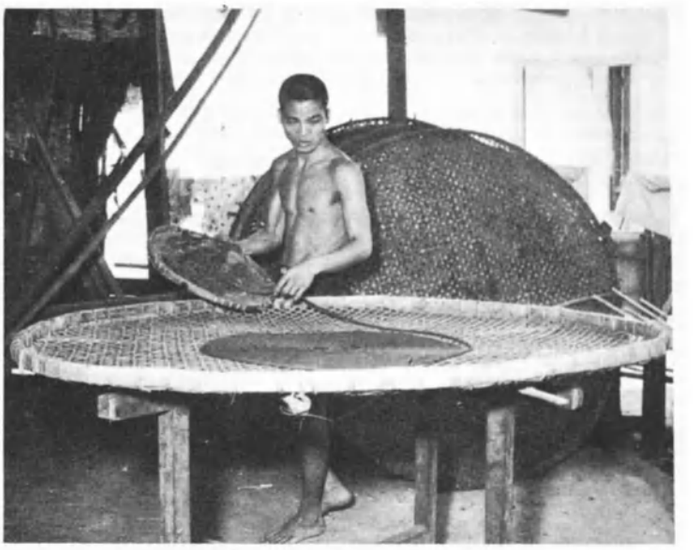
MAKING A SUPER JOSS-STICK

The tremendously long coils suspended from the roof of the pagoda are a mixture of clay and incense. To construct them, workers begin by coiling the paste on a wicker tray, first placed on the ground and later, when the centre of the coil is finished, on trestles. Finally the coils are sewn together (Below, right). When dry the coil is stretched and placed on frame. Some of these "super joss-sticks" burn for months.



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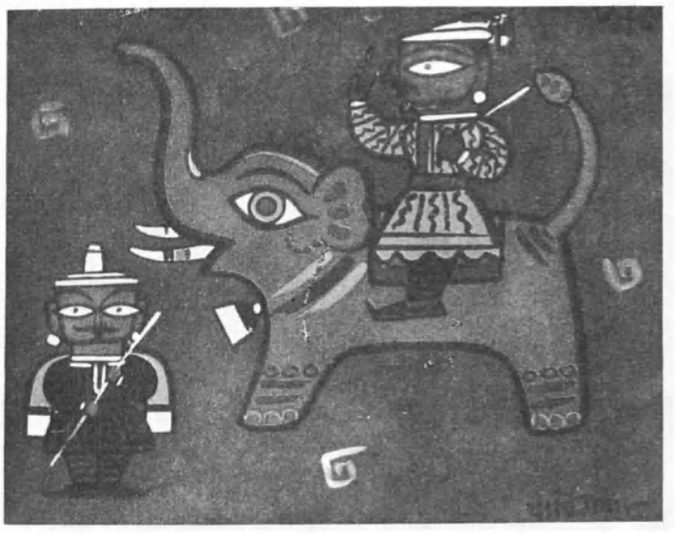
Fine Lady On A Black Horse by Jamini Roy



Masquerade In India by Jamini Roy

Festive greetings from Unicef

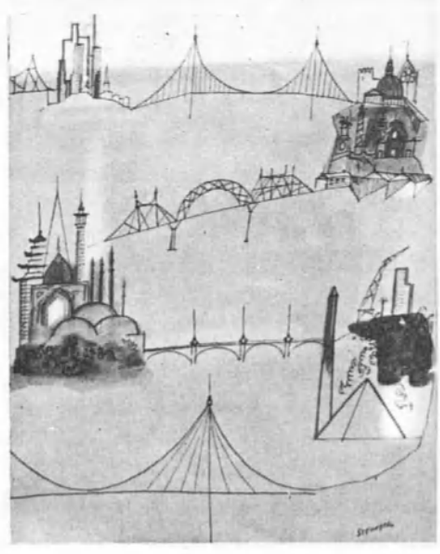
"ALL I need in life is a simple earthen pot for food and a straw mat to sleep on", says Jamini Roy. But this Indian painter (see also page 13) realizes that sick and hungry children need more—medicines and food to put in the pot. That is why he has given to the United Nations Children's Fund (UNICEF) two of his works which they are offering for sale in reproduction on their 1956 greeting cards.

The two cards reproduced on the top of this page are examples of Roy at his best with his toy-like figures with immense almond eyes done in jewel-bright colours.

Originally a portrait painter, Roy withdrew from conventionalism in 1921 and began to draw inspiration from Hindu thought and the basic elements of Bengal folk painting.

Two other outstanding artists have also donated original works for the benefit of UNICEF whose cards are a reminder of the work it has been carrying out among millions of the world's children and of the need for continued contributions to its fund. One of them is the Rumanian-born artist, Saul Steinberg, who has designed this year's official U.N. greeting card, "Bridge to Peace"—his imaginative concept of the world spanned by bridges uniting all civilizations and cultures.

The third artist represented in this year's collection is the American, Joseph Low, who has designed five cards, three of which are shown here, depicting "Festival Times Around the World". All the cards express the season's greetings in the five official languages of the U.N. Each of the three series costs $1.00 for a box of ten cards. Information as to where these cards are available can be obtained from all U.N. Information Centres.



The U.N.—Bridge To Peace by Saul Steinberg

Festival... South America by Joseph Low

Ferris Wheel... The Mediterranean (Low)

Punch and Judy... North Europe (Low)

Letters to the Editor

Sir,

Being a citizen of India, I was particularly interested by the article "Asian History Through Western Glasses" in your timely U. S. issue of May 1956. (European March) As a U.S. resident for seven years I have seen a growing interest being taken in Indian history, past and present, which has been presented to the American public both objectively and with bias. However, a greater percentage has been quite fair and objective.

The article suggested more use of films and filmstrips in schools. Almost every school in the U.S.A. has projectors, and the total audience approaches one billion annually. Films (on India) shown to school children and adult groups are mainly produced by the Government of India, independent producers and religious groups. As their purposes are different, so is their interpretation of India.

Recently I saw a film produced by a religious group in America. Superficially, most of these films give the impression of being documentary because all the footage is shot in India, and all the people involved are Indians. These facts do not make them documentary films, because film production is a selective process, and is influenced by the attitudes of its script writer and director, and the degree of their understanding of Indian culture. Some of these films are excellent, but others are nothing more than superficial records of a people observed from far off. While a great effort is being made to present Asian life to Western audiences through films, now is the time for all producers to consider how this could be done as objectively as possible.

Kantilal Rathod

Syracuse, N.Y., U.S.A.

Sir,

Why is the Microfilm Unit mentioned in THE UNESCO COURIER (May, 1956: U.S. July) beginning its activities in Paraguay? Surely the most urgent task is to microfilm serious, out-of-print books and learned periodicals in places like London, which would be a sitting target for a hydrogen-bomb, and keep the films in comparatively safe places like Paraguay. I suggest that the Unit be sent first to the British Museum Reading Room or the Bodleian at Oxford.

Daphne Hereward

University of London.

EDITOR'S NOTE: *As a direct step towards the microfilming of important books and publications in the world's great collections and the preservation of at least the substance of their contents in time of war,* UNESCO *prepared an international convention for the protection of cultural property which was signed by* 50 *states in May* 1954. (*See* THE UNESCO COURIER *N°* 7, 1954; *U.S. September*) *This convention, which provides for the protection of museums, libraries and other depositories of valuable documents, came into force on August* 7, 1956. *The actual work of microphotography is beyond* UNESCO'S *financial resources so it has encouraged member states to take action themselves in much the way Miss Hereward proposes. It has also examined the possibility of setting up depositories of microfilms in "safe" countries. The mobile microfilm unit referred to in* THE UNESCO COURIER *was set up at the request of member states to help them preserve and reproduce their archival and documentary collections. From Paraguay its work will be extended to other Latin American countries where collections are endangered by neglect and climatic conditions, and where no facilities for microfilming exist. Technically, if not financially, the British Museum and the Bodleian Library have good existing resources to carry out major microfilm projects.*

Sir,

Your magazine is interesting, but my friends and I feel it has not maintained its former high standard—perhaps because it is being aimed at a wider public. We feel it should, at all costs, avoid copying the majority of weekly publications... which manage to satisfy their readers with articles that are lacking in value and importance.

Jacques Martin

Paris.

Sir,

I am sure there is much that is interesting and fascinating to be told about UNESCO's work, but that which you find to say is far below the adult level of intelligence.

M. Maret

Paris.

Sir,

My level of understanding is too low for a scientific publication like yours which uses technical terms and erudite expressions that are quite beyond me. I must admit that certain issues have interested me, but if one suffers from brain fag from reading a publication, thus adding to the mental tension induced by one's work, it is better to do without it. Such is the case for me.

Marie Josephe Le Fur

Paris.

Sir,

THE UNESCO COURIER is a great help to me in my career as a school teacher, and is a continual source of valuable information. I feel that in reading your excellent magazine we are in some way drawing closer the bond of friendship between nations, and that by acting on the principles set down in the Declaration of Human Rights we may in some way contribute to universal peace and understanding.

Judith Mates

East Glenelg,
South Australia.

Sir,

Your periodical has been a well of information for me for use in my teaching. I have familiarized my students with the fine work your Organization is doing.

Nettie Goldstein

Miami Beach,
Florida, U.S.A.

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BELGIUM. — Louis de Lannoy, Editeur-Libraire, 15 rue du Tilleul, Genval (Brabant). 80 Belgian francs.

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Periodica Inc., 5090 Avenue Papineau, Montreal 34.

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Columbia University Press, 2960 Broadway, New York, 27, N.Y. (except periodicals).

U. S. S. R. — Mezhdunarodnaja Kniga, Moscow. G-200.

YUGOSLAVIA. — Jugoslovenska Knjiga. Terazije 27/II, Belgrade.

From the Unesco Newsroom...

BY THEIR OWN HAND: The highest death rates from suicides in both sexes are found in Japan, Denmark, Austria and Switzerland and the lowest are reported in Ireland, Northern Ireland, Chile, Scotland and Spain. Within the United States the rate for the white population is almost three times that of the non-white population. These facts emerge from the first statistical survey of suicides as a cause of death compiled by the World Health Organization. The survey, covering the period from the beginning of the century, shows that between 71,000 and 72,000 men and women die by their own hand each year in the 25 countries studied which have a total adult population of 400 million. Everywhere men are more prone to suicide than women. Total mortality has remained more or less stable in the past 50 years except around 1930 at the time of the great economic depression.

■ **LAW OF THE SEA:** *The first step towards replacing the vast network of laws concerning the sea by one or more international conventions has been made by the U.N. International Law Commission which has now completed a seven years' study and codification of the laws. Among other questions, the Commission's report, which is to be discussed by the U.N. General Assembly this year, deals with the limit of territorial coastal waters, the right of passage of foreign ships in these waters and the rights and duties of coastal states, the nationality of ships, jurisdiction in maritime collisions, pollution of the sea and piracy. It proposes the calling of an international conference to give effect to the rules now formulated.*

UK'S TV ROUND-UP: What are TV programmes like in Japan? What sort of sets do they use in the Soviet Union? How do French schools use TV? These and many similar questions were answered recently for British televiewers by the first programme on the impact of TV on countries throughout the world. Produced by the B.B.C. in co-operation with UNESCO and TV stations in 13 countries, the programme examined the history, current development and future prospects of a medium of entertainment and information now reaching 50 million receivers.

■ **'BIGGEST EVER' CO-OPERATION:** *Since* 1950, 78 *countries have given a total of* $142,000,000 *to the U.N. technical assistance programme for aid to underdeveloped countries. These funds, the U.N. Technical Assistance Board reports, have been used to help* 131 *countries and territories. Experts from* 77 *countries have taken part in the programme and* 105 *countries have provided training facilities. "Never before", says the report, "have the resources of so many countries been mobilized for a world-wide, co-operative enterprise."*

IRAQ TEACHES WITH TV: Thousands of people crowding round community receivers to watch the opening telecast of the first permanent TV station in the Middle East caused traffic jams in the streets of Baghdad. Telecasts from the new station, which was opened by King Feisal of Iraq, are primarily educational—two half-hour sessions for schools each morning and adult educational and cultural programmes in the evening. The station at present covers Baghdad and its suburbs, but its range will be increased by a high power transmitter now being built. The station is to have an outside broadcasts van and will receive films regularly from the British television services.

■ **WFUNA IS TEN:** *The World Federation of United Nations Associations* (WFUNA) *recently celebrated the tenth anniversary of its foundation during its annual General Assembly in Geneva. Among the leading world figures who addressed the Assembly on* WFUNA'S *contribution to the work of the U.N. were Mrs. Eleanor Roosevelt, Earl Attlee, M. Jules Moch, French representative on the U.N. Disarmament Commission, Dr. Ralph Bunche, U.N. Under Secretary, and Dr. Homi Bhabha, President of the U.N. Conference on Peaceful Uses of Atomic Energy.*

PRESS MESSAGE PROBLEMS: The international flow of news is today being hampered by high and discrepant charges made for sending press messages by cable or radio. Similar services vary from country to country by over 300 per cent and it sometimes costs twice as much to send news in one direction as it does in the reverse. Many countries, notably in Africa and Latin America, lack adequate news transmitting facilities. Forty-five, for example, have no national news agencies. These facts are brought out in a world-wide survey, "The Problems of Transmitting Press Messages" (1), jointly prepared by the International Telecommunication Union (ITU) and UNESCO for the U.N. Economic and Social Council. Now published as a brochure, it gives detailed facts from over 80 countries and provides a comprehensive picture of press rates and communication facilities throughout the world. It includes UNESCO's proposals for greater rate reductions and the expansion of communication networks to broaden news coverage in countries now inadequately served.

(1) UNESCO, Paris, 1956. 95 pp. Price: $1,00; 5/-; 250 francs.

■ **MANKIND AGAINST KILLERS:** *The dramatic story of man's patient efforts to understand and master pestilential diseases is told with skill and simplicity in "Mankind Against the Killers"* (2) *a timely book written by James Hemming, a member of the Unesco National Committee for the United Kingdom. It takes the reader on an adventurous exploration into history and behind the scenes in crucial scientific experiments and gives a graphic account of the work of the World Health Organization whose programmes for the control of malaria, tuberculosis and other diseases have benefited one sixth of the world's population since this U.N. agency was created ten years ago.*

(2) *Longmans, Green and C°., Ltd., London - New York - Toronto,* 1956. 231 *pp. Price* 15/-.

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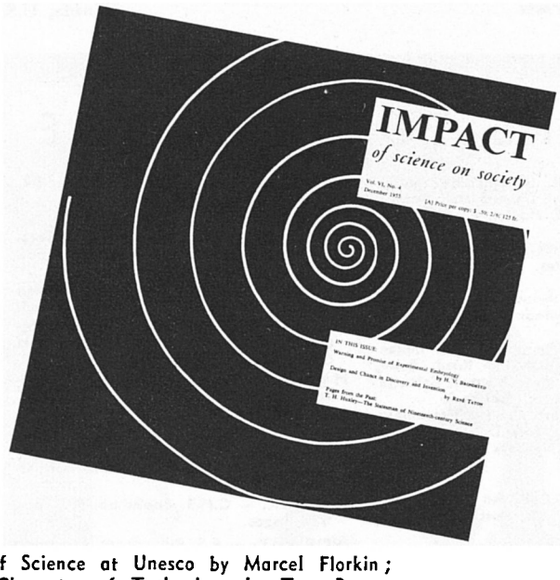

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NEXT MONTH'S ISSUE will mark the 10th anniversary of UNESCO's creation with an account of its contributions to education, science, culture and the arts.

'PRINCE BAYSUNQUR MIRZA WATCHING A BATTUE', a 15th century Persian miniature reproduced from the "Shahnameh", the Iranian epic written by Firdausi. The manuscript and its magnificent illustrations are now in the Imperial Library, Teheran.

Eastern inspiration Western workmanship

"Returning Home", the pastoral design engraved on this flask-shaped vase was drawn specially by the Indian artist, Phani Bhusan (inset) for a unique project in which Oriental artists and Occidental craftsmen combined their talents to produce an unusual collection of art on engraved crystal. Artists in the Far and Near East prepared the drawings, American designers created the shapes of the glass and American artisans interpreted the drawings on the crystal forms. (See "Asian Artists in Crystal", page 4)

Steuben Glass Inc., New York